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Mr. Viner, *Magdalen-College, Oxford*
Mr. William Vines, *Wellingbrough, Northamptonshire*

W

Mr. Wadefon, *Liverpool*
Mr. Peter Benedict Wagnor, *ditto*
Mr. Wainwright, Organist of the Cathedral of *Manchester*
Mr. Wainwright, Clerk of *St. Thomas's, Liverpool*
Mr. Walker, *ditto*
Mr. Walley, jun. *Bonebury, Cheshire*
Mr. Elias Walls, *Church-Minshall, ditto*
Mr. Walmesley, *London*
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Richard Walthall, Esq; *Namptwyche, ditto*

- Mr. John Walton, jun. *Darnhall, Cheshire*
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 George Wilbraham, Esq; *Namptwyche, Cheshire*
 Mr. Randle Wilkinson, *Rode, ditto*
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 Mr. Richard Williamson, *Liverpool*
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Y

Mr. Yates, Clerk of St. *Saviour's, Southwark*
 Mr. Thomas Yewd, Attorney, *Strand, London*
 Mr. Young, *Wrigley, Cheshire*

Additional Subscribers which came too late to be inserted in the Alphabetical Order.

Charles Alexander, Esq; *Doctors-Commons, London*
 The Catch-Club, at the *Mitre-Inn, Oxford, 2 Books*
 Thomas Fellows, *London*
 The Right Worshipful the Lodge at the *Swan, Whitecross-Street, London*
 The Right Worshipful the Lodge at *Jack of Newbury, in Chiswell-Street, London*

ERRATA & ADDENDA.

PAGE 1. over *a Collection of Choice Odes and Songs on*, put *Social Harmony*, Part first.

P. 8. In the second Line of Verse 4. for *Momphian* read *Memphian*

P. 13. Dr. Hayes's Ode, the Words are, by Brother J. G. and R. M. and not by Brother Jackson.

SUPPLEMENT.

P. 7. L. 1. *inspires*, read *inspire*

P. 20. In Dr. Boyce's Catch, for *Enphemus* read *Euphemus*.

39. Instead of *the second Part*, the Title should be, *a second Ode on Masonry, the Words by Brother Hudson, sett to Music by Mr. J. Green, jun.*

Under an alphabetical List of the Songs, insert, *in the second Part of T. Hale's Social Harmony*, and over a two Part Song, in P. 1. write, *T. Hale's Social Harmony, Part second.*

P. 94. L. 8. The first Note of the second Bar should be a *Quaver*, not a *Crotchet*.

In the Flocks shall leave the Mountains, say the *Woods* not *Floods*

N. B. *The first and last Part of this Collection, being for the major Part entirely New, is entered in Stationers-Hall.*

A Collection of choice **ODES & SONGS,** *on*
MASONRY.

A Table of the Contents

	Pages	Parts
Arise gentle Muse	1	3
Begin O ye Muses	5	3
Comus away	13	4

FIRST PART of T. Hale's SOCIAL HARMONY.

A MASONS SONG, for 3 VOICES.

The Words by Bro.^r J. Thomas. Set by Brother Orme.

Vivace

Arise, Gentle Muse and thy Wisdom impart, To each Bosom that

Arise, Gentle Muse and thy Wisdom impart, To each Bosom that

Arise, Gentle Muse and thy Wisdom impart, To each Bosom that

glows with the Love of our Art; For the blifs that from thy Inspi-

glows with the Love of our Art; For the blifs that from thy Inspi-

glows with the Love of our Art; For the blifs that from thy Inspi-

ration accrues, is what all shou'd admire, and each Maſon purſues.

ration accrues, is what all shou'd admire, and each Maſon purſues.

ration accrues, is what all shou'd admire, and each Maſon purſues.

is what all shou'd admire, and each Maſon purſues.

is what all shou'd admire, and each Maſon purſues.

is what all shou'd admire, and each Maſon purſues.

2^d. Time CHORUS.

Hence Harmony springs, hence Harmony springs, 'tis the Cement of
Hence Harmony springs, 'tis the Cement of

Hence Harmony springs, 'tis the Cement of
Love, 'tis the Cement of Love. Fair Freedom on Earth, and bright
Love, 'tis the Cement of Love. Fair Freedom on Earth, and bright

Love, 'tis the Cement of Love. Fair Freedom on Earth, and bright
Union above, fair Freedom on Earth, and bright Union above, fair
Union above, fair Freedom on Earth, and bright Union above, fair

Union above, fair Freedom on Earth, and bright Union above, fair

Freedom on Earth, and bright Union above.

Freedom on Earth, and bright Union above.

Freedom on Earth, and bright Union^{6 4 3} above.

2

Tho' Malice our Joy shou'd attempt to controul,
 Tho' Discord around like an Ocean shou'd roll;
 To the one we'll be deaf, to the other be blind,
 For Wisdom alone is the strength of the mind.
 Hence Harmony springs 'tis the Cement of Love,
 Fair Freedom on Earth, and bright Union above.

3

The bright Charms of *Beauty* forever will shine,
 Our Art to adorn with a Lustre divine;
 'Till Time circling round shall unfold the great Truth,
 Which thus has united the Sage and the Youth.
 Hence Harmony springs 'tis the Cement of Love,
 Fair Freedom on Earth, and bright Union above.

A three part SONG on MASONRY.⁵ *with a Chorus in 4 Parts.*

The Words by Bro.^r H. Jackson, Set by M.^r Ridley Organist of Presbury-Chief.

Begin, O ye Muses! a *free Mason's* strain, Let the num -

Begin, O ye Muses! a *free Mason's* strain,

Begin, O ye Muses! a *free Mason's* strain,

6 7 43 6 6 6 5 4 6

bers be gentle, and easy, and plain, and easy and plain, Tho'

Let the numbers be gentle, and easy, and easy, and plain, Tho'

Let the numbers be gentle, and easy, and plain, Tho'

65 43 67 98 65 7 6 7 7 #

sometimes in Concert sublimely we sing, Whilst each Brother

sometimes in Concert sublimely we sing, Whilst

sometimes in Concert sublimely we sing,

Fingerings: 7, 43, 43, 6, 6, 6, 4, 2, 6, 6

Ma-son whilst each Brother Ma-son joins hands with a King, joins

each Brother Ma-son joins hands, joins hands with a King, joins

Whilst each Brother Ma-son joins hands with a King, joins

Fingerings: 7, 6, 6, 4, 7, 6, 3

be, with a Man that is own'd, with a Man that is own'd for a Ma - son & free.

be, with a Man that is own'd, with a Man that is own'd for a Ma - son & free.

be, with a Man that is own'd, with a Man that is own'd for a Ma - son & free.

'Twas Heaven first lighted the glorious Flame
Of *Science*, which *Sages* Free *Masonry* name,
From *Adam* it flow'd to the Patr'archs of old,
The *Wise King* prefer'd it to Ophirs of Gold.

CHORUS.

And *Hiram* of *Tyre* join'd with him to be
Of the number of those who were *Masons* and *Free*.

The fairest proportion of things we discern
With the deep *Geometrician's*, and *Moralist's* Eye,
The records of Time from *all others* conceal'd.
Like Leaves of the Sybils to *Us* are reveal'd.

CHORUS.

What's more! we in Brotherly love all agree
With the Man who is own'd for a *Mason* and *Free*.

The Wisdom of *Greece*, and old *Rome* we explore,
Nay! pass to the learn'd of the *Mamphian* shore,
What secrets *Euphrates*, and *Tigris* have known,
And *Palestine* gather'd, are here made our own.

CHORUS.

Well may the World wonder what strange things we see
With the Man who is own'd for a *Mason* and *Free*.

The brightest of *Graces* and *Virtue* here join,
 No such Angel-looks in the drawing Room shine,
 Blest Concord and eagle-ey'd Truth hover round,
 And fair *Faith* and Friendship bid see the Bowl crown'd.

CHORUS.

Here's a Health, let it pass with the number of Three,
 To the Man who is own'd for a *Mason*, and *Free*.

CHORUS.

The musical score is written for four voices, each on a separate staff. The key signature is one sharp (F#), and the time signature is 3/2. The lyrics are: "Here's a Health, let it pass with the number of". The melody is simple and repetitive. Below the staves, there are some numbers: 6, 7, 5, 4, 3, 6, 6, 4, 3, which appear to be fingerings or performance instructions.

Three, Here's a Health, let it pass, let it pass with the num.

Three, Here's a Health, let it pass, let it pass with the num.

Three, Here's a Health, let it pass with the num.

Three, Here's a Health, let it pass with the num.

ber of Three, To the Man who is own'd to the Man who is own'd for a

ber of Three, To the Man who is own'd for a

ber of Three, To the Man who is own'd, to the Man who is own'd for a

ber of Three, To the Man who is own'd, to the Man who is own'd for a

6 7 5 5 6 6 6 5 4 3 7 6 7 2 6

Mason and free. Here's a Health let it pass, let it pass, Here's a

Mason and free.

Here's a Health let it pass, Here's a

Mason and free. Here's a Health let it pass, let it pass,

Mason and free.

Here's a Health let it pass,

Health let it pass, let it pass with the number of Three, To y

Health let it pass, let it pass with the number of Three, To y

Here's a Health let it pass with the number of Three, To y

Here's a Health let it pass with the number of Three, To y

Man who is own'd, to the Man who is own'd, to the Man who is

Man who is own'd, to the Man who is

Man who is own'd, to the Man who is own'd, to the Man who is

own'd for a *Ma-son* and *Free*.

own'd for a *Ma-son* and *Free*.

own'd for a *Ma-son* and *Free*.

6 7 5 4 3

An ODE Sacred to MASONRY. 13

The Words by Brother Jackson, Set by D^r. Hayes.

Spirito.

1st Tenor.
an 8^{ve} lower.

2^d Tenor.
an 8^{ve} lower.

Harpicord
or
Violoncello.

COMUS away, away, with all thy revel

train begone ye loud ye wanton and ye vain Come

And^{te}. Largh^o.

penfive Science, come penfive Science bring with thee

And^{te}. Largh^o.

Commerce and Arts Commerce and Arts commerce and

Commerce and Arts Commerce and Arts commerce and

6 — 6 6

Arts and Industry commerce and Arts and Indus-

Arts and Industry commerce and Arts and Indus-

6 # 6 5 6 5 4 7

try. Come

try.

+ # - 6 5 + # 5 b3

Pa - triot virtue Pa - triot virtue alfo bring and

2.^d Tenor Pa - triot virtue Pa - triot virtue alfo

Pa - triot virtue Pa - triot virtue al - fo bring and

5 6 4 3 - 4 3 - 4 3 - 4 98

Loyalty who loves his King and Loy - al - ty who

bring and Loyal - ty who loves his King and Loyalty who

Loyalty who loves his King and Loyalty who

6 6

loves his King who loves who loves his King. Patriot virtue Patriot

loves his King who loves who loves his King. Patriot virtue Patriot

loves his King who loves his King

98 7 98 7 6 6 5 5 6 7 6 5 6
4 3 4 3 4 3 3 4 5 4 3 4

virtue also bring, and Loyalty who loves his King

virtue also bring, and Loyalty, and Loyalty who loves his King

and Loyalty, and Loy - alty who loves his King

7 6 5 6 6 5 4 3 6 5
5 4 3 6 5 4 3 6 5

Adagio

Sweet Peace Sweet Peace thy footsteps hither

Sweet Peace Sweet Peace thy footsteps hither

Sweet Peace Sweet Peace thy footsteps hither

*Adagio*6 5
4 35 9 8
4 3

5 6

Vivace

bend, and Li - ber-ty, Liberty, and Li - ber-ty, Liberty the

bend, and Li - ber-ty, Liberty, and Li - ber-ty, Liberty the

bend, and Li - ber-ty, Liberty, and Li - ber-ty, Liberty the

Vivace

mu - ses Friend and Li - ber-ty Li - ber-ty the muses Friend: & *P^o*

mu - ses Friend and Li - ber-ty Li - ber-ty the muses Friend: &

mu - ses Friend and Li - ber-ty Li - ber-ty the muses Friend: &

9 8 7 6 7 6 5 4 3 5 4 3 5 4 *P^o*

Li - ber-ty Li - ber-ty the muses Friend *For.* *h^r*

Li - ber-ty Li - ber-ty the muses Friend *For.* *h^r*

Li - ber-ty Li - ber-ty the muses Friend *For.*

6 6 5 4 3 5 4 3 5 4 *For. 6 4*

Andante

Honour.honour Honour.

and innocence come here

Andante

honour: Strangers to flatt'ry Strangers to

and innocence come here Strangers to flatt'ry to

flatt'ry and to fear to flatt'ry and to fear honour and innocence come

flatt'ry and to fear to flatt'ry and to fear honour and innocence come

here Strangers to flatt'ry, to flatt'ry and to

here Strangers to flatt'ry, Strangers to flatt'ry, to flatt'ry and to

Fingerings: # - 6 # - 6 5 5 9 8 7 7 #

And^{te} Largo

fear fear 3^d Tenor. Let Sacred truth too join -

fear fear 6 6 6 6 5 6 5 Let Sacred truth too

Fingerings: 1 2 6 6 6 6 5 4 3 4 3 6

And^{te} Largo

- - the Band let Sacred truth too join - - - - -

join the Band let Sacred truth too join - - - - -

Fingerings: 6 5 6 5 7 7 7

Justice and mercy Justice and mercy hand in hand

Justice and mercy Justice and mercy hand in hand

the Band hand in hand

the Band hand in hand

6 7 6 5 4 3 2 1

hand in hand let Sacred truth let Sacred truth

hand in hand let Sacred truth let Sacred truth

let Sacred truth let Sacred truth

hand in hand let Sacred truth let Sacred truth

6 5 4 3 2 1

too join the Band Justice and mercy, Justice and mercy hand in hand.

too join the Band Justice and mercy, Justice and mercy hand in hand.

too join the Band Justice and mercy, Justice and mercy hand in hand.

too join the Band Justice and mercy, Justice and mercy hand in hand.

too join the Band Justice and mercy, Justice and mercy hand in hand.

6 5 7 9 8 7 4 #

RECIT.⁰

But chiefly thou fair Friendships welcome

6

Guest and Harmony to crown the Mason's Feast

5 7#

Grave

CHORUS

Hail! Hail! Hail! Hail! Masonry! thou faithful,

Hail! Hail! Hail! Hail! Masonry! thou faithful

Hail! Hail! Hail! Hail! Masonry! thou faithful

Hail! Hail! Hail! Hail! Masonry! thou faithful,

Grave 5 4 2 6

All^o Moderato

kind instructor of the hu - man mind, Thy social influence extends be

kind instructor of the hu - man mind,

kind instructor of the hu - man mind, Thy

kind instructor of the human mind.

7 7 5 6 2 4 5 78 *All^o Moderato*

yond the narrow sphere the narrow sphere of be
social influence extends beyond the narrow sphere the narrow sphere

Friends beyond the nar - row sphere, the
be - yond the nar - row sphere of Friends the
of Friends be - yond the nar - row
2 Thy social influence extends, thy social influence extends be

nar - row sphere of Friends thy social influ.

nar - row sphere of Friends the narrow sphere of

sphere the narrow sphere of Friends narrow

yond the narrow sphere beyond the nar - - row sphere of

7 7 7 5 3 4# 6 9 8 6

ence extends be - yond the nar - row sphere of

Friends thy social influence extends beyond the narrow sphere of

sphere of Friends beyond the narrow sphere of

Friends beyond the nar - - row sphere of

4 5 4 # 2 6 7 8

Friends, thy Harmony and Truth improve on Earth our universal

Friends, thy Harmony and Truth improve on Earth our universal

Friends, thy Harmony and Truth improve on Earth our universal

Friends, thy Harmony and Truth improve on Earth our universal

6 7 6 5 # 6 3 4 6 5 6 3 4 6 5

Love, thy Harmony and Truth improve on Earth our u - niversal Love.

Love, thy Harmony and Truth improve on Earth our u - niversal Love.

Love, thy Harmony and Truth improve on Earth our u - niversal Love.

Love, thy Harmony and Truth improve on Earth our u - niversal Love.

5 # 6 5 4

beyond the nar-
 Thy social influence extends beyond the
 Thy social influence extends beyond the nar - row sphere of
 Thy social influence extends be -
 row sphere of Friends
 narrow sphere of Friends the nar - row sphere the
 Friends

yond the narrow sphere of Friends beyond the nar - row sphere of
thy social influence extends beyond nar

Friends thy social influence extends -- be -
row sphere the narrow sphere. of Friends narrow
row sphere of Friends thy social influ -
ence extends beyond the narrow sphere of Friends beyond the

yond the nar - - row sphere of Friends, thy Harmony and
 sphere, the nar - row sphere of Friends, thy Harmony and
 ence extends beyond the narrow sphere of Friends, thy
 nar - - - - row sphere of Friends, thy Harmony and

Figured bass: 4/2, 6, 7, 6, 7, #

Truth, thy Harmony and Truth improve on Earth, on Earth our uni -
 Truth, thy Harmony and Truth improve on Earth, on Earth our uni -
 Truth, thy Harmony and Truth improve on Earth, on Earth our uni -
 Truth, thy Harmony and Truth improve on Earth, on Earth our uni -

Figured bass: 7, #, 15, 6, 7, #, 6

ver - fal Love,

ver - fal Love, thy Harmony and Truth improve on Earth our u - ni -

ver - fal Love, thy Harmony and Truth improve on Earth our u - ni -

ver - fal Love, thy Harmony and Truth improve on Earth our u - ni -

9 8 5 5

thy Harmony and Truth improve on Earth our u - ni -

verfal Love, thy Harmony and Truth improve on Earth our u - ni -

verfal Love, thy Harmony and Truth improve on Earth our u - ni -

verfal Love, thy Harmony and Truth improve on Earth our u - ni -

5 5 5

Adagio

versal Love, on Earth our universal Love our uni...

versal Love, on Earth our universal Love - - - our uni

versal Love, on Earth our universal Love - - our u uni

versal Love, on Earth our u - niversal Love our u - ni

6 4 5 4 2 6 5 7 5 *Adagio*

versal Love.

versal Love.

versal Love.

versal Love.

5 4 5 4 3

An Alphabetical Table of the Songs in 2^d Part of T. Hale's SOCIAL HARMONY.

A		Pages	P ^{ts}	O		Pages	P ^{ts}
And in each track of Glory...	68	3		Old <i>Chiron</i> thus preach'd...	61	2	
B				P			
Boast no more.....	1	3		Put briskly round the.....	68	3	
C				S			
Come let us leave the Town...	3	2		Sing all ye Muses.....	70	2	
F				Says <i>Pontius</i> in Rage.....	79	2	
Fill fill all the Glafses.....	6	2		Since Nature Mankind.....	82	2	
For folded Flocks.....	9	3		Soft <i>Cupid</i> wanton Amorous	84	3	
Fair <i>Cloe</i> my breast so.....	12	2		T			
Fair and Ugly false and true..	17	3		To Arms and Britons strike ..	90	2	
For love ev'ry Creature....	19	2		Turn <i>Amaryllis</i>	93	3	
From Tyrant Laws.....	22	2		The loud alarms.....	95	2	
G				'Tis Wine was made.....	97	3	
Great Ruler.....	26	3		The Flocks shall leave.....	101	3	
Go perjur'd Man.....	32	2		The Morning is charming..	108	4	
Go perjur'd Maid.....	36	2		W			
H				When <i>Bibo</i> thought fit....	113	2	
Hail British Isle.....	40	3		Wine does Wonders.....	117	3	
I				When with good wine....	119	2	
Inspire us Genius.....	46	3		When Myra sings.....	123	2	
I like a Bee.....	51	2		Why thus from the Plains..	127	2	
L				Why all this whining....	130	2	
Let Ambition.....	52	4		Where art thou wanton....	134	3	
Let <i>Cæsar</i> and <i>Urania</i> live .	54	2					
N							
Nestor who did to thrice....	58	2					

A two part *S O N G*, with a Chorus for 3 Voices,¹
Set by M.^r Hicks.

Boast no more, no more fond Love, fond Love thy Pow'r, or thy Palsion

sweet and low'r; But to *Celia*, to *Celia*, to *Celia* shew thy Duty,

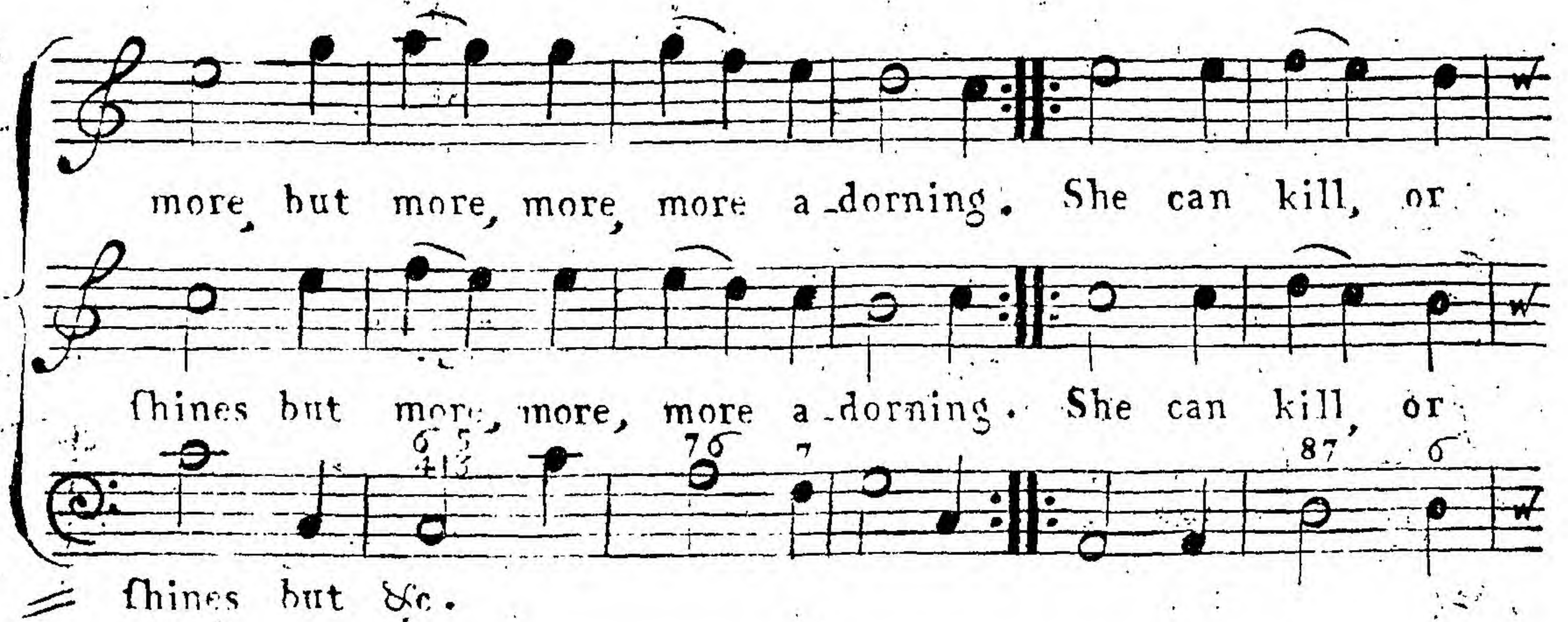
Celia fways, *Celia* fways, fways the World of Beauty.

Slow. Chorus.

Like the Sun that gilds the Morning, *Celia* shines, but

Like the Sun that gilds the Morning, *Celia* shines, *Celia*

Celia



more, but more, more, more a dawning. She can kill, or

shines but more, more, more a dawning. She can kill, or

shines but &c.

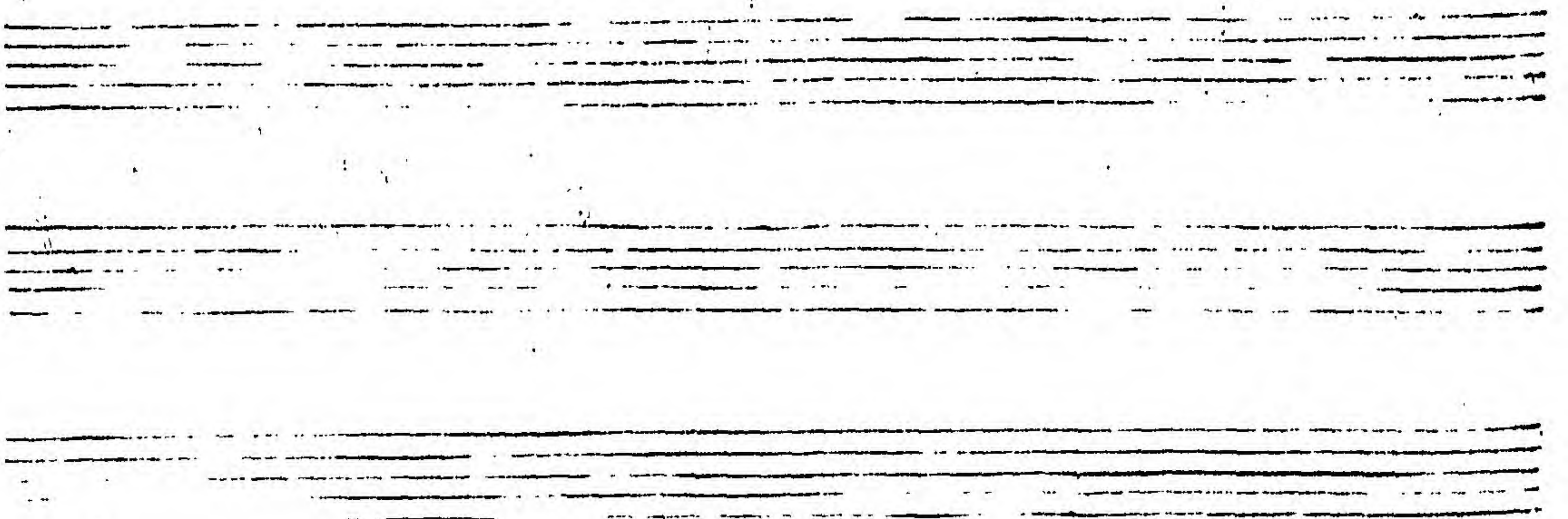
Fingerings: 6 5 4 3, 7 6, 7, 8 7, 6



save from dying, when the ravish'd Soul is flying.

save from dying, when the ravish'd Soul is flying.

Fingerings: 6, 7, #, 6, 4, #, 5, 3



A two part SONG,

Set by M.^r H. Purcell.

Come, come, come, come, let us leave, let us, let us leave the Town, Come, Come, come, let us leave, let us leave the Town,

come, come, come, come, come, come, let us leave, let us, let us, Come, come, come, come, come, let us leave, let us

let us leave the Town; and in some lonely place, where Crowds and noise, where let us leave the Town; and in some lonely place, where Crowds, where

Crowds and noise where never, never, never, never known, resolve - - -

Crowds and

to spend our Days, in pleasant, pleasant Shades - - -

in pleasant pleasant

in pleasant pleasant Shades upon the Grass at Night

pleasant in pleasant pleasant pleasant Shades upon the Grass at Night.

our Selves well lay; our days in harmless sports shall pass, our days in

our Selves well lay; our days in harmless sports shall pass,

43 6 6 5 6 5

harmless sports in harmless sports shall pass, thus Time shall slide - - -

our days in harmless sports shall pass, thus Time shall slide - - -

6 6 4 6 8 b3 b5 7 5

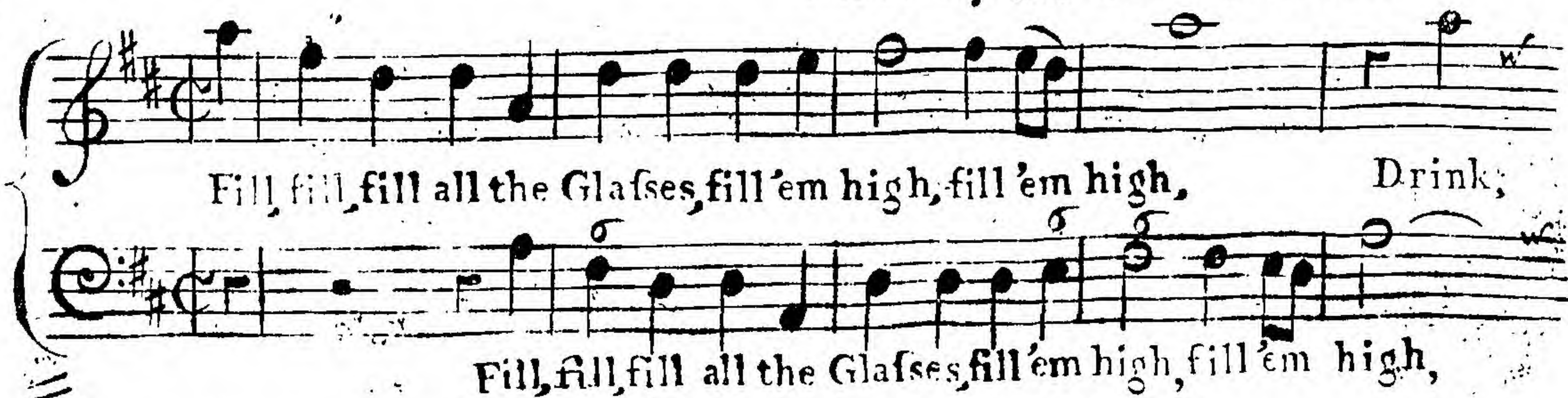
a - way.

a - way.

6 b 6 6 6 5 4 b3

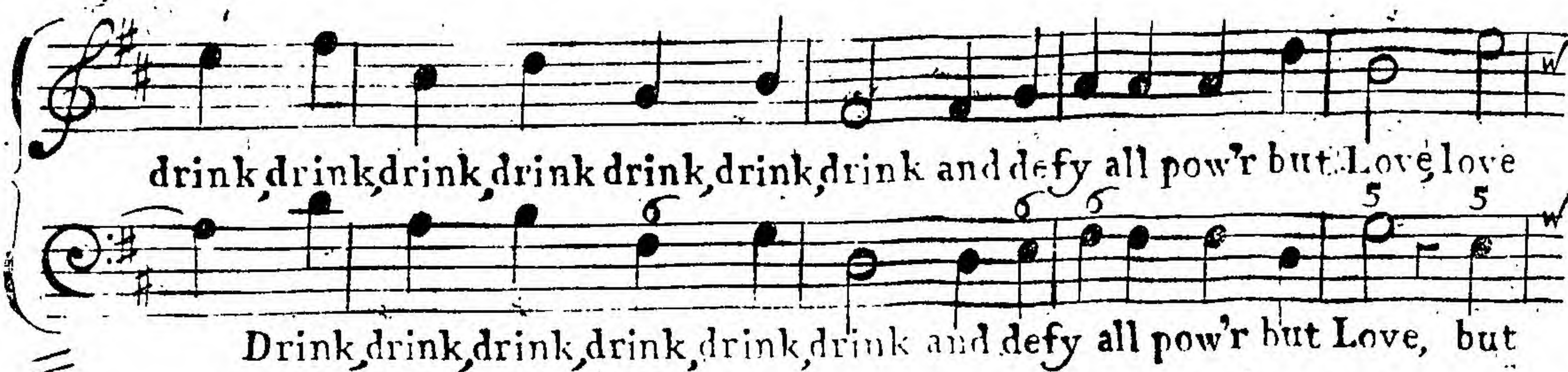
A two part SONG,

Set by M^r John Eccles.



Fill, fill, fill all the Glases, fill 'em high, fill 'em high, Drink,

Fill, fill, fill all the Glases, fill 'em high, fill 'em high,



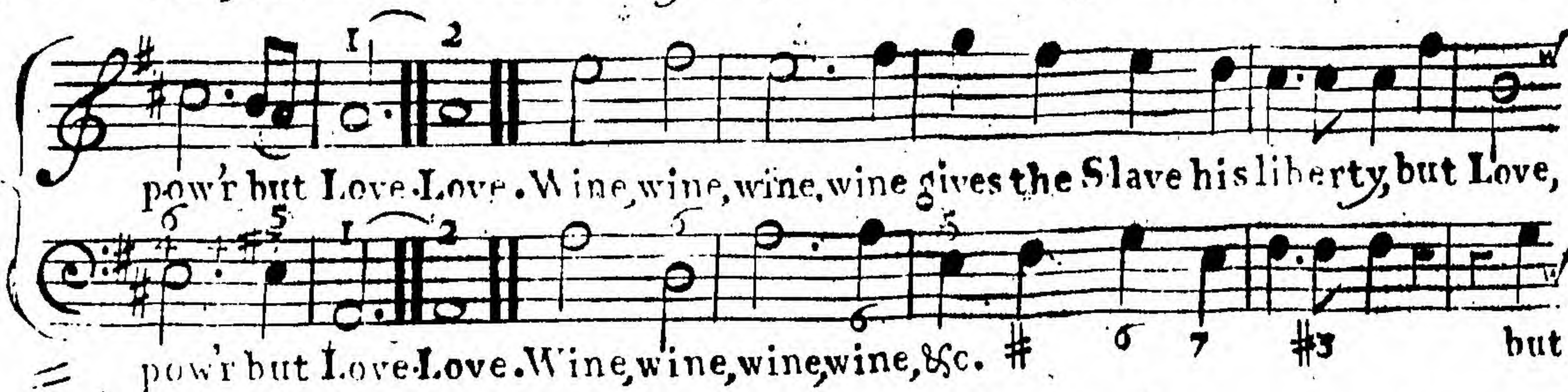
drink, drink, drink, drink drink, drink, drink and defy all pow'r but Love, love

Drink, drink, drink, drink, drink, drink and defy all pow'r but Love, but



all, all, all, all, all, all, all pow'r but Love, defy all, all, all, all, all, all

love, but love but love defy all pow'r but Love defy all, all, all, all, all, all,



pow'r but Love Love. Wine, wine, wine, wine gives the Slave his liberty, but Love,

pow'r but Love Love. Wine, wine, wine, wine, &c. # 6 7 #3 but



but love makes a Slave of thund'ring Love; Wine gives the Slave, Wine

love love makes &c. 4 #3 6

gives the Slave his liberty, but Love, but Love makes a Slave of thun

but Love, love makes a

d'ring thund'ring Love, of thun

d'ring thund'ring Love, for a. drink away, drink

Then drink, drink away, drink

drink, drink away make a Night of the Day, 'tis Nectar, 'tis Nectar, 'tis

drink, drink, drink, drink away

Liquor divine, the Pleasures of Life free from Anguish and Strife, are

the Pleasures of Life free from Anguish and

owing to love, to love and good Wine, and good Wine to love and good
 Strife, are owing to love and good Wine, to love, and good Wine,
 Wine, are owing, are owing to love and good Wine, are owing to love, to
 and good Wine, are owing to love and good Wine, and good
 love and good Wine, are owing, are owing to love and good Wine, are owing to
 Wine, and good Wine, are owing to love and good Wine,
 love, to love and good Wine, are owing, are owing to love and good
 and good Wine, and good Wine, are owing to love and good
 Wine, are owing, are owing to love and good Wine. Wine.

A three part SONG,

Set by M.^r H. Purcell.

For folded Flocks and fruitful Plains, the

For folded Flocks and Fruitful Plains, the Shepherds and Farmers' Gains, the Shepherds and the Farmers' Gains, the Shepherds and the Farmers' Gains, the Shepherds and the Farmers' Gains

fair Britain all, all, all, all, all, all the World out Gains, fair Britain all, all, all, all, all, all the World out

vies, For folded Flocks and fruitful Plains, the Shepherd and Farmers'

vies, fair *Britain* all, all, all, all, all, all, all, all, all,

vies, fair *Britain* all all all all all all all all

gains, fair *Britain* all, all, all, all, all the World out vies, and *Pan* as in *Ar-*

all the World out vies, all, all, all, all the World out vies, and *Pan* as in *Ar-*

all, all the World out vies, all, all, all, all the World out vies, and *Pan* &c.

cadia reigns, and *Pan* as in *Arcadia* reigns, where pleasures mixt with profit

cadia reigns, and *Pan* as in *Arcadia* reigns, where pleasures mixt with profit



lies; Tho' *Jason's Fleece* was fam'd, was fam'd of old, the *British*

lies; Tho' *Jason's Fleece* was fam'd, was fam'd of old the *British Wool*

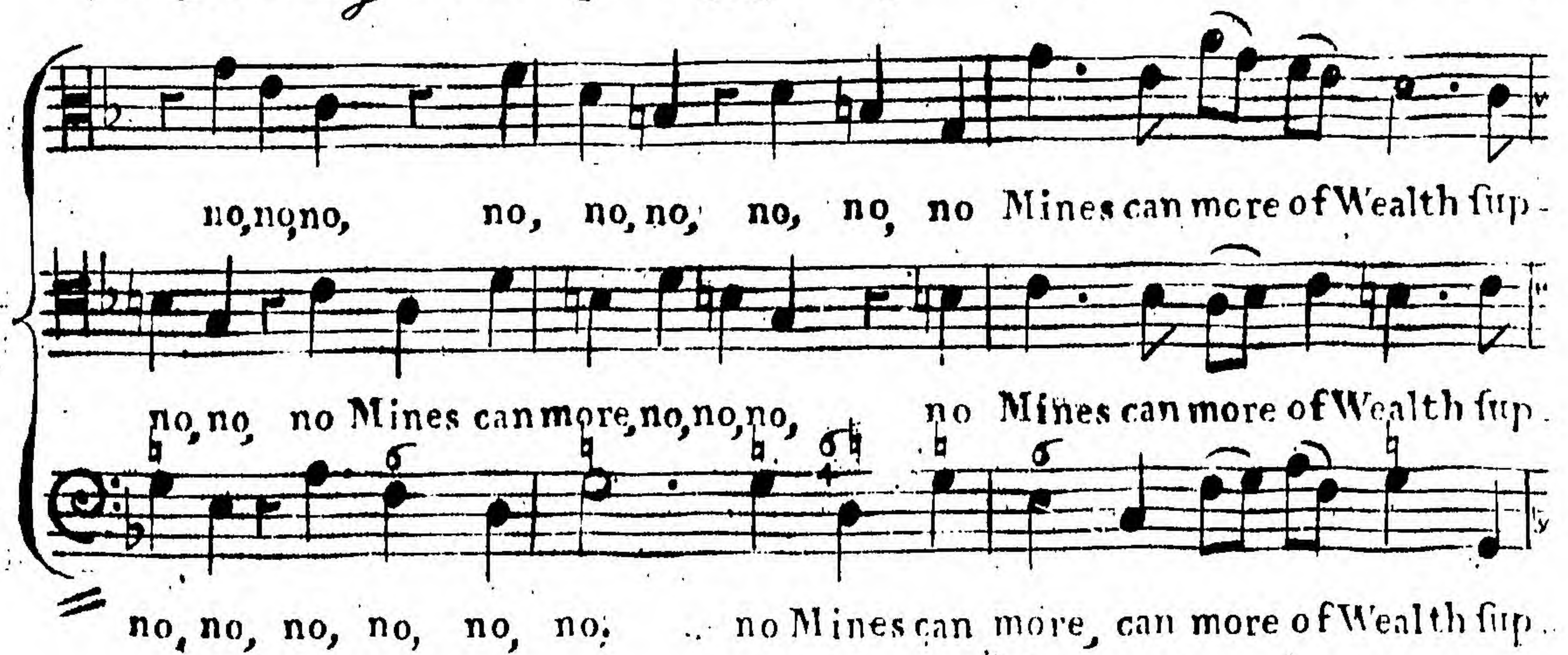
old, the *British*



Wool, the *British Wool*, is growing, growing Gold; no Mines can more no no no

the *British Wool*, is growing, growing Gold; no, no, no no,

Wool, the *British Wool* is growing, growing Gold; no, no, no, no,



no, no, no, no, no, no, no Mines can more of Wealth sup-

no, no, no Mines can more, no, no, no, no Mines can more of Wealth sup.

no, no, no, no, no, no, no Mines can more, can more of Wealth sup.

ply, it keeps, it keeps the Peasant from the Cold, and takes, and takes for

ply, it keeps, it keeps the Peasant from the Cold, and takes, and takes for

ply, $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{2}$ $\frac{6}{4}$ $\frac{5}{4}$

Kings the Tyrian Die.

Kings the Tyrian Die.

$\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{2}$ $\frac{5}{4}$


A two part SONG,

Set by M.^r H. Purcell.

Fair *Cloe* my Breast so alarms - - - from her Pow'r, I no

Fair *Cloe* my Breast so alarms - - - from her Pow'r, from her Pow'r I no

$\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{4}{3}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{6}{4}$



refuge can find, if another I take to my Arms, yet my *Cloe*, yet my *Clo-e* is



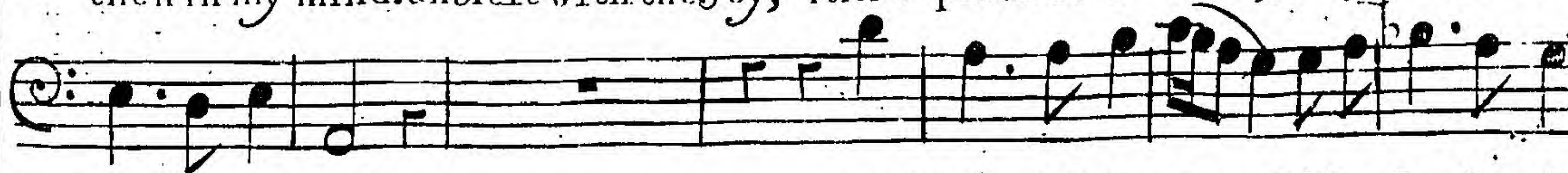
refuge can find, if another I take to my Arms, yet my *Clo-e* is



6 5 3 5 6 5 7 # 6 6 5



then in my mind, unblest with the Joy, still a pleasure I want, still a pleasure I




then in my mind, un-blest with the Joy, still a pleasure I




6 4 #5 5 6 5 7 6



want which none but my *Cloe*, my *Cloe* can grant, let *Cloe* but Smile



want which none but my *Cloe*, my *Cloe* can grant, let *Cloe* but Smile - I grow



6 8 3 # 4 6 4 #5 # 6 6 5 6

I grow gay — — — — — and I feel my heart spring with delight, on

— — — — — and I feel my heart spring with delight, on

6 6 6 6 5 4#3

Cloe I could gaze all the Day, all all the day, all all all all the day,

Cloe I could gaze all the Day, all all the day, all all all all the

5 5 5 5 5 6

all all the day, on Cloe I could gaze all the day, and Cloe do with for and Cloe do

day all all the day, on Cloe I could gaze all the day, and Cloe do with for and Cloe do

6 6 5 7 6 5 4 5 9 7 5

with for, and *Cloe* do with for each Night. Oh! oh! did

with for, and *Cloe* do with for each Night. Oh! oh! did

7 5 6 6 6 5 5 3

Cloe Oh! oh! did *Cloe* but know how I Love and the pleasure of loving a -

Cloe Oh! oh! did *Cloe* but know how I Love and the pleasure of loving a -

6 6 4 6 7 6 7 6 5 6 6 5

gain, my Pas-sion her favour would move, - - - my

gain, my Pas-sion her favour would move, - - - my Pas-sion her

3 6 6 6 4 6 4 5

Passion her favour would move - - - and in Prudence she'd pi - ty my

favour would move - - - - - and in Prudence she'd pi - ty my

6 3 6 6.5 6 6.5 4 3

Vivace

pain, good Nature and Int'rest shou'd both make her kind, for the Joy she might

pain, good Nature and Int'rest shou'd both make her kind, for the Joy she might

Vivace

6 6 5 6 4 5

give, and the Joy she might find. :S:

give, and the Joy she might find. :S:

6 7 4 3

A three part S O N G, Set by M^r Travers¹⁷
Organist of his Majesty's Chapel Royal & S.^t Pauls Covent Garden

Fair and Ugly, False and True, Fair and Ugly, Ugly and Fair, Fair and

Fair and Ugly, False and True, Fair and Ugly, Ugly and Fair, Fair and

5 6 5 6 7 5 6 8 6
4 3 4 3

ugly, False and True, All, all to great *Venus*, all to great *Venus* Yoke must

ugly, False and True, All, all to great *Venus*, all to great *Venus* Yoke must

6 6 6 6 5 5 6 6 6 6 5 4#3 6 6 #3

The musical score consists of three staves. The first staff begins with a treble clef and two repeat signs labeled 'I' and '2'. It contains a melody of eighth and sixteenth notes. Below it, the lyrics 'Bow. Bow. such Pleasure in our Pains she takes, she laughs' are written. The second staff continues the melody in the same style. Below it, the lyrics 'Bow. Bow. such Pleasure in our Pains she takes, she laughs' are repeated. The third staff starts with a bass clef and also has repeat signs 'I' and '2'. It features a lower melodic line. Below this staff, there are numerical figures: '6 7 5 6 5 6 5' followed by 'the laughs'. At the bottom of the page, there are additional numbers: '43', '43', '6', and '43'.

to see what sport she makes, she laughs

to see what sports she makes, she laughs

to see what sports she makes, she laughs

to see what sports she makes, she laughs

to see what &c.

such pleasure in our Pains she takes, she laughs

such pleasure in our Pains she takes, she laughs

6 5 4 3 6 6 7 6 5 4 3

to see what sport she makes, she laughs

to see what sports she makes, she laughs

to see what sports she makes, she laughs

to see what sports she makes. makes.

to see what sports she makes. makes.

A two part SONG, Set by M^r H. Purcell.

For love ev'ry Creature is

For love ev'ry Creature is form'd by his Nature, for love ev'ry

form'd for love ev'ry Creature, for love ev'ry Creature is form'd by his
 Creature is form'd for love ev'ry Creature is form'd is form'd by his

6 6 7 7 6 # # 5 6 7 6

Nature, No Joys - - - - are above the Plea - - - -
 Nature, No, no, no, no Joys are above the Plea - - - -

6 5 5 6 5 6 6 7 6 6 6

43 5 4 4 3

- sures of Love, no Joys are above the pleasures of Love, no Joy - -
 - sures of Love, no Joys are above the pleasures of Love. no, no,

7 5 7 5 7 7 2 5

are a bove; no, no, no, no, no Joys are a -

no, no, no, no, no, Joys are above, no,

Fingerings: 5, 5, 5, 5, 6, 4, #3, 6, 7, 7, 6, #, #

bove, no, no, no, no, no, Joys are above, the pleasures, the

no, no, no, no, no, Joys are above, the pleasures, the

Fingerings: 5, 6, 5, 6, 5, 6, #, #, 6, 7, 5

pleasures, the pleasures of Love.

pleasures, the pleasures of Love.

Fingerings: 7, 6, 6, 4, #3

A two part S O N G, in C o m u s

Set by D.^r Arne.

Tempo Moderato From

Tyrant Laws and Customs free, and
We follow sweet Va-riety, By turns we drink

Dance and sing, and dance and sing, Time for ever on the Wing,
By turns we drink

By turns we drink and dance and sing, Time for ever
Time for ever on the Wing. By turns we drink and dance and sing, Time for ever

on the Wing, by turns we drink and dance and sing, Time for ever on the wing.
on the Wing, by turns we drink and dance and sing, Time for ever on the wing.

Why shoud' niggard Rules controul, Transports of the jovial S.

No dull flitting hour we own
 Pleasure counts our
 Pleasure counts our Time alone,

Time alone,

Why shoud' niggard Rules controul, Transports of the

No dull stinting hour we own, No dull stinting hour we own,
 jovial Soul, No dull stinting hour we own, No dull stinting hour we own,

6 b7 6 4 5 3 b7 # 7 6 4 # 7

Pleasure counts our Time alone, Pleasure counts our Time alone, no dull stinting

Pleasure counts our Time alone, Pleasure counts our Time alone, no dull stinting

Ad.

hour we own, Pleasure counts our Time alone, Pleasure counts our Time a -

hour we own, Pleasure counts our Time alone, Pleasure counts our Time a -

lone.

lone.

25 A S O N G with a Chorus for 3 Voices

Set by D.^r Green.

Andante e Staccato

Great Ruler. Great Ruler of the restless waves, thy dear lov'd

Albion's pray'r attend; From ouzy Beds, and Coral Caves, to thy more

pleasing Task ascend, ascend, ascend, to thy more

pleasing Task ascend. Augusta, born our Prince to bless, Augusta

claims thy willing care Augusta claims thy willing care. Let not thy waves too

rudely prefs, Let not thy waves too rudely prefs, for all that's good and

all that's fair, the Hope of *Britain* claims thy Care, the Hope of *Britain*

claims thy Care, the Hope of *Britain* claims thy Care.

Recit?
On the wide Beach, *Britania's* Genius Flood, and thus address'd the

Ruler of the Flood. Instant, the various God that loves the Main, the

God endu'd with deep Prophetic Strain, *Proteus* his pearly Craft uprears and

thus the Nymph in happy Numbers cheers.

Vivace Basso Solo

Happy *Britain*, Heaven's care,
 Happy in this happy Pair, Heroes from this Couple born future Ages shall a -
 dorn, future Ages shall adorn, - - future Ages shall adorn. in Battle
 brave in Council free, Friends like their *Sire* to Liberty Born to as -
 sert, the Subject Main, and *Geor - ge's* Deeds act o'er again, and *George's*
 Deeds act o'er again.

Recit.^o

25



Neptune the voice of Albion hears, and to her Shores Augusta bears.

Andante & Staccato

CHORUS



Strait all around, all, around, the Chalky Cliffs, their Tri - umphs found, their
Strait all around, all, around, the Chalky Cliffs, their Tri - umphs found, their

Allegro



Tri - umphs found. Neptune the voice of Albion hears, and to her Shores,
Tri - umphs found. and to her Shores,



Augusta hears, and to her Shores, Augusta hears. Neptune the voice of
Augusta hears, and to her Shores, Augusta hears Neptune the voice of
Augusta hears, and to her Shores Augusta

Albion hears, and to her Shores, *Augusta* bears, - - - - - and to her

Albion hears, and to her Shores, *Augusta* bears, - - - - - and to her

and to her &c.

Shores, *Augusta* bears, *Augusta* bears. *Neptune* the voice of *Albion* hears,

Shores, *Augusta* bears, *Augusta* bears. *Neptune* the voice of *Albion* hears,

and to her Shores, *Augusta* bears, and to her Shores, *Augusta* bears, and to her

and to her Shores, *Augusta* bears, to her Shores, *Augusta* bears, and to her

Shores *Augusta* bears, to her Shores *Augusta* bears Neptune the

Shore *Augusta* bears, and to her Shores *Augusta* bears.

= -guf - 5 ta, Auguf - ta bears to her Shores *Augusta* bears.

voice of *Albion* hears, and to her Shores *Augusta* bears. Neptune the

and to her Shores *Auguf - ta* bears. Neptune the

76 6 4 5 and to her Shores *Auguf - ta* bears. Neptune the

voice of *Al - bion* hears, and to her Shores *Au - guf - ta* bears.

voice of *Al - bion* hears and to her Shores *Au - guf - ta* bears.

Neptune the voice of *Al-bion* hears, and to her Shores *Augusta* bears. - -

Neptune the voice of *Al bion* hears, and to her Shores *Augusta* bears. - -

5 5 6 6 5 5 4 3

and to her Shores *Augusta* bears. *Augusta* bears.

to her Shores *Augusta* bears. *Augusta* bears.

and to her 5 4 3 6 5 4 3

A two part S O N - G, Set by D.^r Iohn Blow.

Go perjur'd Man and if thou e'er re - - turn, Go perjur'd

Go perjur'd Man and if thou e'er re - - turn

6 7 6 4 3 7 6 6 5 5 4 3

Man and if thou e'er re - - - turn, return to see the small remainder of my
 Go perjur'd Man and if thou e'er return, and if thou e'er re - -

6 6 7 6 6 4 #3 5 4 3 6

Urn. and if thou e'er return, re - turn, re - turn, to see to
 turn to see the small remainder of my Urn and if thou e'er return, re - turn, to see

5 4 3 7 7 7 6 5 4 #3 6

see the small remainder of my Urn. When thou shalt laugh, shalt laugh
 to see the small remainder of my Urn. When thou shalt laugh, shalt laugh

3 4 #3 6 6

at my religious Dust, and ask where's now where's now the Colour

at my religious Dust, ask where's now the Co - lour Form and

5 6 6 5 6 #

Form and trust of Woman's Beauty. and perhaps wth rude,

trust of Woman's Beauty. and perhaps with rude hands, with rude hands, & per-

4 3 6 6 #

with rude hands, perhaps with rude hands rifle the Flow'rs w^{ch} the Virgins

with rude hands rifle the Flow'rs which the Virgins strew'd, know I've

5 # 6 7 5 4 3 5 # 4

I've pray'd, know I've pray'd to pity that the wind may blow my
 pray'd to pity that the wind may blow my Ashes up, know I've

4#3 6 4#3

Ashes up, know I've pray'd to pity that the wind may blow my
 pray'd to pity that the wind may blow my ashes up, and strike the

4#3 6 4 3 7 5 #

ashes up, may blow my ashes up and strike the Blind.
 blind that the wind may blow my ashes up and strike the Blind.

6 5 6 6 4#3 7#3

A two part SONG,

Set by D.^r John Blow.

Go, go, go perjur'd Maid, to all, all, all, all, all, all Extremes in -

Go, go, go, go perjur'd Maid, to all, all, all,

clin'd, go perjur'd Maid to all, all, all Extremes inclin'd, to all, all,

all Extremes inclin'd, go perjur'd Maid to all extremes inclin'd, go, go,

all extremes inclin'd, first foendearing after founkind, first

go, go perjur'd Maid to all, all, all, to all extremes inclin'd, first foen -

so endearing af - - - - - ter so unkind, as - cruel as inconstant, as

dear - ing, so en - dearing after so unkind, as cruel as inconstant, as

5 7 #4 6 5 6 5 7 #3 6

cruel as inconstant is thy Mind. Go, go to my Ri -

cruel as inconstant is thy Mind. Go, go to my Ri -

7 6 #3 7 #3 4 b 4 #3 5 3 6 4

- val leave me to complain, Go, go to my Ri -

- val leave me to complain, Go, go to my Ri -

5 3 7 5 3 4 7

plain, tell him from me, tell him from me, tell him he has not long to

plain tell him he has not long to reign, tell him from

7 5 6 4 5 6 4 3

reign, tell him from me, tell him from me, tell him he has not long to reign, tell him from

me, tell him he has not long to reign, tell him from me, tell him he has not long to

6 6 4 3 6 7 6 4 #3

me he has not long, he has not long to reign; I know I know your

reign, tell him, tell him he has not long to reign, I know I know your Heart, you'll

5 4 5 4 5 4 5 4

Heart, you'll quickly quickly change, I know I know your
 quickly, quickly change, I know I know your Heart, you'll

5 # 5 5

Heart, you'll quickly change, you'll quickly, quickly change again, you'll quickly,
 quickly, quickly, quickly change, you'll quickly change again. you'll

6 7 6 # 6 5 6 4# 3

quickly change again.

quickly change again.

5 4# 3 5

A three part SONG,

Set by D.^r Green.

Adagio. Andante Vivace

Hail! Hail *British* Isle of mighty Fame, of mighty, mighty Fame,

Hail! Hail *British* Isle of mighty Fame, of mighty, mighty Fame, for naval

Hail! Hail *British* Isle of mighty Fame, of mighty, mighty Fame,

for naval Pow'r and warlike Name, of mighty

Pow'r and warlike Name, and warlike Name of mighty fame, for naval

for naval Pow'r & warlike Name, and warlike Name of mighty fame,

Fame, for naval Pow'r and warlike Name, like, warlike Name, where Majesty, where

Pow'r and warlike Name, warlike Name, where Majesty, where

for naval Pow'r & warlike Name, and warlike Name, where Majesty, where

Majesty the Royal Scepter sways, and Liberty, and Liberty the laws she makes o -

Majesty the Royal Scepter sways, and Liberty, and Liberty the laws she makes o -

Majesty &c.

beys, and Senate wife, and Senate wife,

beys, and Senate wife, and Senate wife, support of

beys, by Commerce great, by Commerce great, support, support of

support, support of Kingdoms! Dread of Enemies, by Commerce great;

Kingdoms, support of Kingdoms! Dread of Enemies, and Senate

Kingdoms, support of Kingdoms! Dread of Enemies, and Senate

support of Kingdoms, support, support of
wife support, support of Kingdoms, support of Kingdoms, support of
wife, support support of Kingdoms, support of
Kingdoms Dread of Enemies. O Liberty Her Sons inspire with freeborn
Kingdoms Dread of Enemies. O Liberty Her Sons inspire with freeborn
Kingdoms Dread of Enemies. O Liberty Her Sons inspire with freeborn
Courage matchless Fire, Her Sons inspire with freeborn Courage
Courage matchless Fire, Her Sons inspire with freeborn Courage

matchless Fire, with freeborn Courage, matchless Fire.

matchless Fire, with freeborn Courage, matchless Fire.

Courage, with freeborn Courage, matchless Fire, matchless Fire. and

the native claim of Britons, the native claim of Britons,

the native claim of Britons, the native claim of Britons,

Property, of Britons and Property, of Britons,

the native claim of Britons, of Britons great & might

native claim of Britons, the native claim of Britons, great

the native claim of Britons, the native claim of Britons great,

ty great and mighty Name. Be thou their
great, great and mighty Name. Be thou their trading Labours Crown, - - -
great and migh - ty Name. Be thou their trading Labours
trading Labours Crown, - - - and wealth secure with Glory join, and
their trading Labours Crown and wealth secure with Glory join, and
Crown their trading Labours Crown and &c. 5 4 3
wealth secure with Glo - ry join, with Glo - - - ry
wealth secure with Glo - ry join, with Glo - - - ry
with Glo - - - ry

Bethou their trading Labours Crown, be thou their trading Labours
 join, Be thou their trading Labours Crown, - - - their
 join. Be thou their trading Labours Crown, their
 Crown, - - - and wealth secure with Glory join and wealth secure with
 trading Labours Crown, and wealth secure with Glory join, and wealth secure with
 trading &c. 6 6 6 5 6 4# 5 # wealth secure with
 Glory join, with Glo - - - ry join.
 Glory join, 6 with Glo - - - ry join.
 Glo-ry join, with Glo - - - ry Glo - ry join.

A three part SONG,

Set by M^r John Eccles.

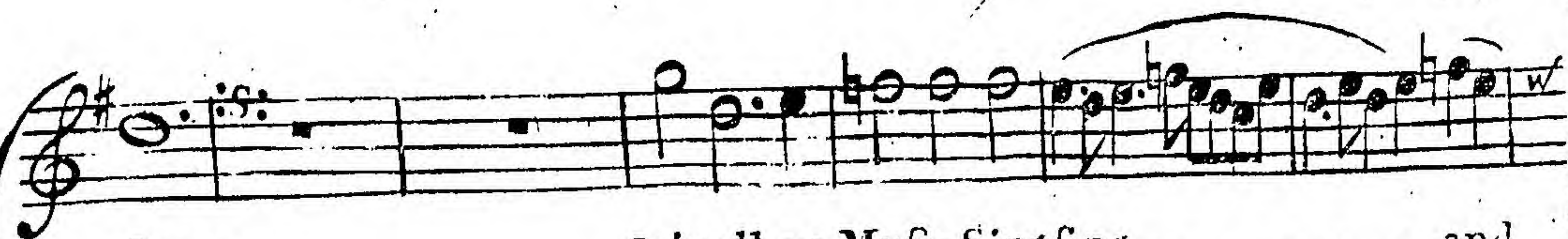
Inspire us, In -

Inspire us Genius of the Day, with an auspicious, an auspicious

us Inspire us Genius of the Day, with an auspicious, an auspicious

us Inspire us Genius of the Day, with an auspicious Beam, an auspicious

6 3 5 # 6 4#3



Beam:

Join all ye Muses, Sing, sing, - - - - - and



Beam::S: Join all ye Muses, Join all ye Muses, Sing, sing and



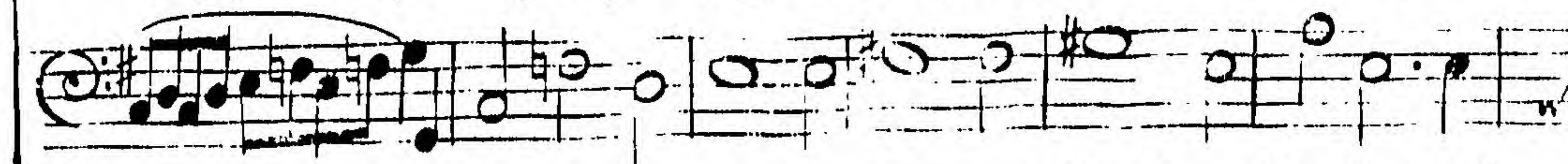
Beam: Join all ye Muses, Sing, sing, - - - sing and play all ye Muses, sing



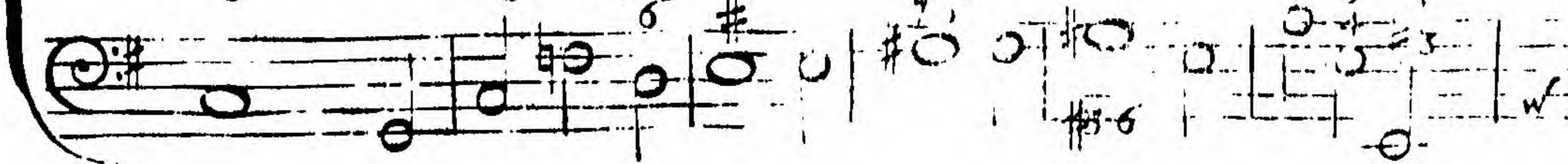
play, sing, sing, sing and play, sing - - - - - and



play, sing, sing, sing and play, sing, sing, sing, sing, sing, sing and



sing - - and play, sing and play, sing, sing, sing, sing, sing, sing and



play, thou World - - attend, - - - due

play, thou World attend, due Ho - - - - nours, due Ho - - -

play, thou World attend, due Honours, due Ho - - -

4 2 6 6

Ho - nours pay, thy Guar - - - - - dian, thy Guardian is

- - nours pay, thy Guar - - - - - dian, thy

nours pay, thy Guar - - - - - dian, thy

7 6 6 7 6

is our Theme, sing, sing - - and play, thy Guar - - - - -

Guardian is our Theme, sing, sing - - and play, thy Guar - - - - -

Guardian is our Theme, sing, sing, sing and play, thy Guar - - - - -

6 # 7

- - - - - dian, thy Guardian is - - - - - our Theme, sing &

- - - - - dian, thy Guardian is our Theme, sing & play, thy

- - - - - dian, thy Guardian is our Theme, sing, sing, sing &

6 5 6 7 # 6 5 # # 4 3 # 3

play, thy Guar - - - - - dian, thy Guardian is

play, thy Guar - - - - - dian, thy

play, thy Guar - - - - - dian, thy

7 6 5 6 7 6

our Theme, thy Guardian, thy Guardian, thy Guardian is our Theme.

Guardian is our Theme, thy Guardian, thy Guardian, thy Guardian is our Theme.

Guardian is our Theme, thy Guardian, thy Guardian, thy Guardian is our Theme.

5 5 5 5 6 5

A Canzonette,

Set by M.^r Travers.

51

A single staff of handwritten musical notation. It begins with a treble clef and a 3/4 time signature. The music consists of a series of notes, including quarter notes, eighth notes, and sixteenth notes, with some rests. The notation is written in a cursive, handwritten style.

I like a Bee with Toil and Pain, fly humbly o'er the flow'ry, flow'ry Plain:

Handwritten musical notation on a single staff. The staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody is written in eighth and quarter notes, ending with a double bar line.

I like a Bee with Toil and Pain, fly humbly o'er the flow'ry Plain:

Handwritten musical notation on a single staff. The key signature has one sharp (F#) and the time signature is 3/4. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals. Fingering numbers (1-5) are written below the staff. The piece ends with a double bar line and repeat dots.

A single staff of handwritten musical notation. It begins with a treble clef. The notation consists of several measures of music, featuring eighth and sixteenth notes, some beamed together, and some notes with stems. The handwriting is fluid and characteristic of a personal sketch.

And with the busy, busy Throng the lit - tle sweets, the lit - tle sweets my

And with the busy, bu - fy Throng the lit - tle sweets, the lit - tle

[illegible]

A single staff of handwritten musical notation. It begins with a treble clef. The notation includes several eighth and sixteenth notes, some beamed together, and some notes with accidentals (sharps and naturals). There are also rests and a double bar line. The handwriting is fluid and characteristic of a personal sketch.

Labours gain, I work into a Song. the little, little sweets my La-bours gain, the

A single staff of music in treble clef, featuring a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes, ending with a double bar line. The lyrics "my La-bour's gain, the" are partially visible above the staff.

sweets my Labours gain, I work into a Song. the little, little sweets my Labours

little sweets my Labours gain, I work the little sweets my labours gain, into a Song.

gain, the lit - tle sweets my Labours gain, I work, I work into a Song.

5 4 3 6 5 4 3 6 4 #3 7 6 6 7 6 6 7 5 6 #5 6 6 #3

A four part S O N G,

Set by M.^r Weldon.

Let Ambition fire thy mind, thou wert born o'er

Let Ambition fire thy mind, thou wert born, thou wert born o'er

6 5 6 5 6 5 6 6 6 6 6

Men to Reign, Not to follow Flocks design'd, Scorn thy

Men to Reign. Not to follow Flocks design'd, Scorn thy Crook, Scorn thy

Crook, and leave the Plain.

Crook and leave the Plain.

Crowns I'll throw beneath thy Feet, || Joys in Circles Joys shall meet,
 Thou on Necks of Kings shall tread, || Which way e'er thy Fancy's lead.

A two part S O N G,

Set by M^r H. Purcell.

Let Cæsar and Urania

Let Cæsar and Urania live, let

live, let all delights - - - the Stars can give, upon the Royal Pair descend,

all delights - - - the Stars can give, upon the

let all delights - - - the Stars can give upon y^e Royal Pair de.

Royal Pair descend, let all delights - - - the Stars can give upon y^e Royal Pair de.

descend, Let *Cæsar* and *Urania* live let all delights

descend Let *Cæsar* and *Urania* live let all delights

6 4 6 4 3

the Stars can give upon the Royal Pair descend,

the Stars can give, upon the Royal Pair de

b6 5 4 6

let let all delights the Stars can give upon the Royal Pair de

descend let all delights the Stars can give upon the Royal Pair de

4 4 6

ascend, let discord to the Shades be driv'n, let discord to the Shades be

ascend, let discord to the Shades be driv'n, let discord to the Shades be

driv'n while Earth, and Sky our Song attend, and thus our

driv'n, while Earth, and Sky our Song attend,

loyal Vows ascend, and thus our loyal Vows ascend, O, O,

and thus our loyal Vows ascend, and thus our loyal Vows ascend, O, O,

O preserve 'em, preserve 'em, preserve 'em, preserve 'em, preserve 'em,

O preserve 'em, preserve 'em, preserve 'em, preserve 'em, preserve 'em,

6 6 4 4 3 7 5 6 6 5 6 4 3

Heav'n, O, O, O, O, preserve 'em, preserve 'em, O

Heav'n, O, O, O, O, preserve 'em, preserve 'em, O

6 6 5 6 6 4 5 5 4 5 7 4 3 6 6 7

preserve 'em Heav'n.

preserve 'em Heav'n.

6 6 4 4 3

A two part SONG

Set by M^r H. Purcell.

Nestor, who did to thrice Man's age attain. *Nestor*, who did to thrice Man's age attain;

age attain; by vast Expe - rience found, by vast Expe - rience
Nestor who did to thrice Man's age attain; by vast Expe - rience found, that

found that bu - fy Statesmen did project in Vain, when Bumpers pass'd not briskly
 bu - fy Statesmen did pro - ject in Vain, when Bumpers

round, when Bumpers pass'd not briskly round, - - - - - pass'd not briskly

pass'd not briskly round, w Bumpers pass'd not briskly round, - - - - - pass'd not

#3 6 5

round, - - - - - briskly, briskly

briskly briskly round when Bumpers pass'd not briskly round brisk - - ly briskly

4 3 4 #3 # 6 5 3 # 7

round: This Maxim then, he to his Master gave, when he in Council should debate, not

round: This Maxim then, he to his Master gave, when he in Council should debate, not

5 6 7 8 4 #3 5 8 6 #5 4 #3 6 #

Trojan like to sit morose, to sit morose and grave, but drink, drink, but drink, drink,

Trojan like to sit morose, to sit morose and grave, and so support the State, and

drink, but drink and so support the State, and so support the State, and

so support the State, but drink, drink, but drink, drink, drink, and so support the

so support the State, but drink, drink, drink, and so support the State, but

State, but drink, but drink, drink, drink and so support the

Fingerings and breath marks indicated below the notes:

- System 1: 6 4 #3, 4 5, 4 5 3, 4 5, 4 5 3, 4 6 7 5 4 #3, #, 5 6, #
- System 2: 4 5, 5 6, #, #, 6, #
- System 3: 7, #, -6, 4 3

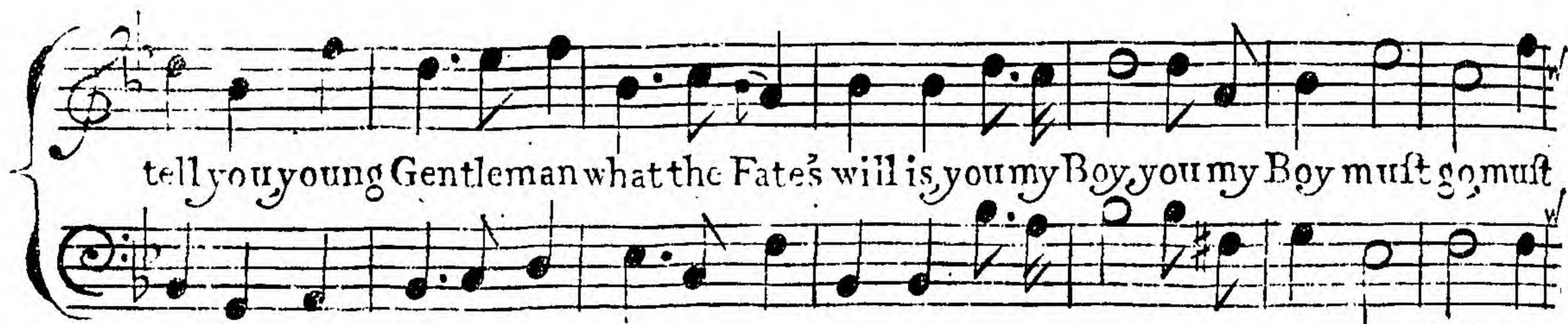
drink, but drink, but drink and so support the State, and so support the State, but drink, but drink, but drink, drink and so support the State, and

State, but drink, and so support the State. so support the State, but drink and so support the State.

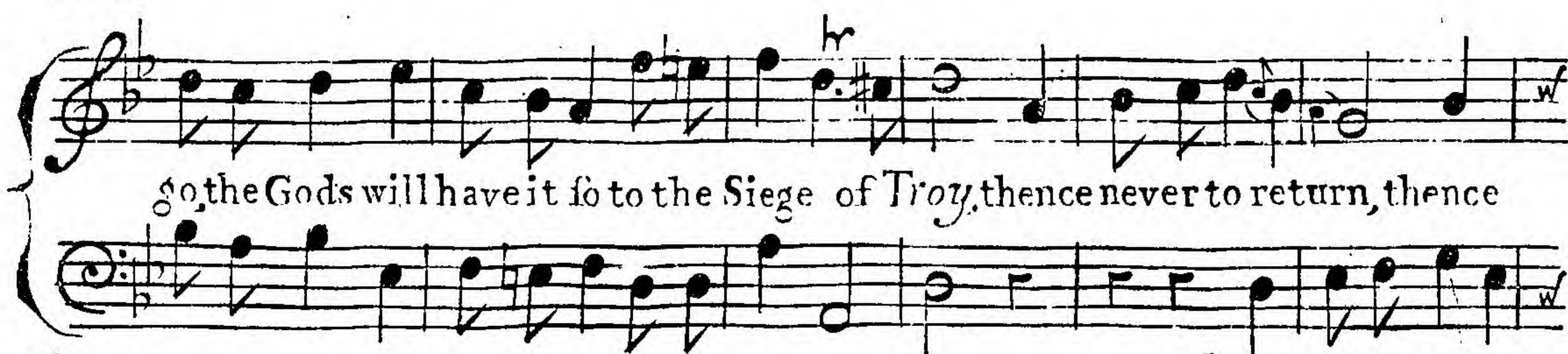
A two part SONG,

Set by Mr. Michael Wise.

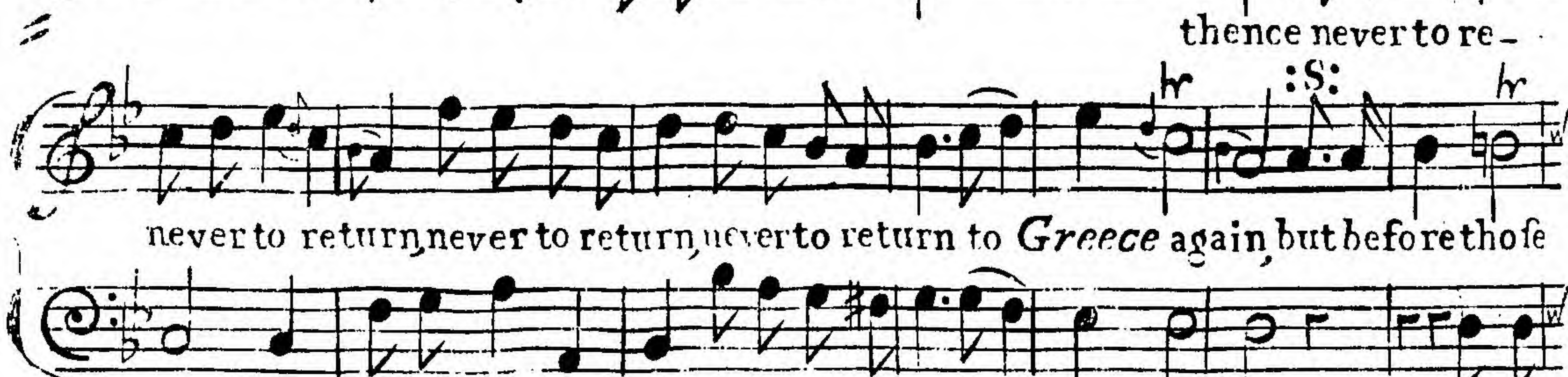
Largo
Old Chiron thus preach'd to his Pupil Achillis, I'll tell you, I'll



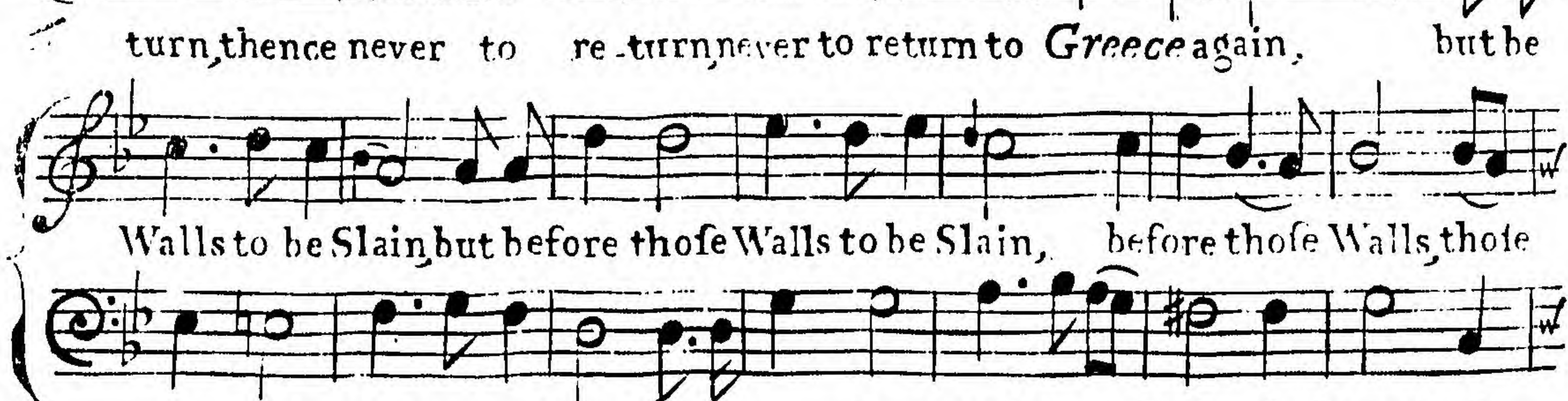
tell you young Gentleman what the Fate's will is, you my Boy, you my Boy must go, must



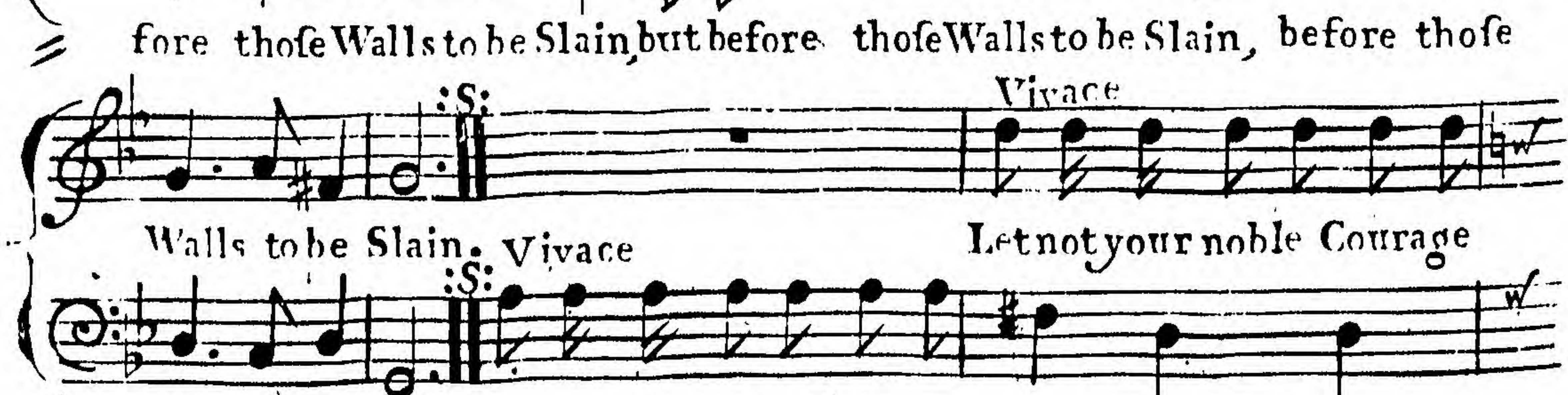
go, the Gods will have it so to the Siege of Troy, thence never to return, thence



thence never to re-
never to return, never to return, never to return to *Greece* again, but before those

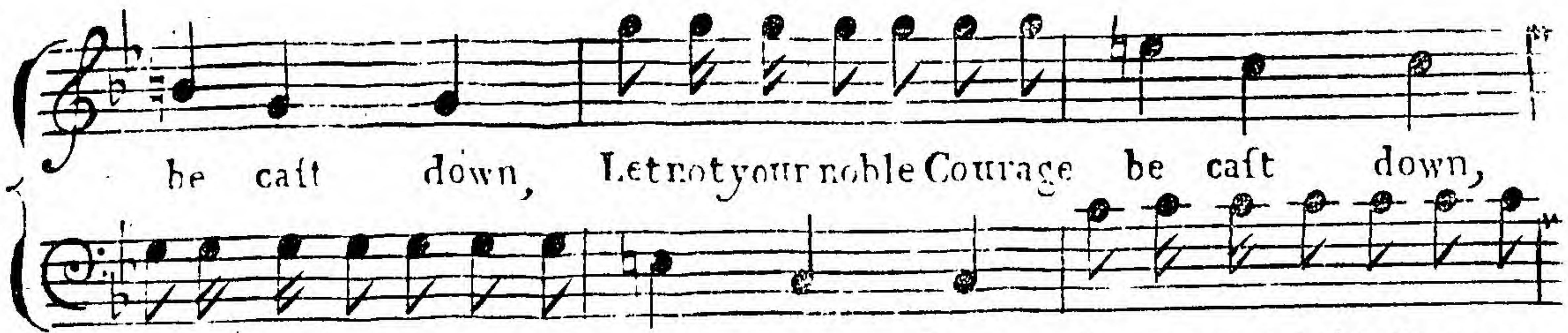


turn, thence never to re-turn, never to return to *Greece* again, but be
Walls to be Slain, but before those Walls to be Slain, before those Walls, those



fore those Walls to be Slain, but before those Walls to be Slain, before those
Walls to be Slain. *Vivace* Let not your noble Courage

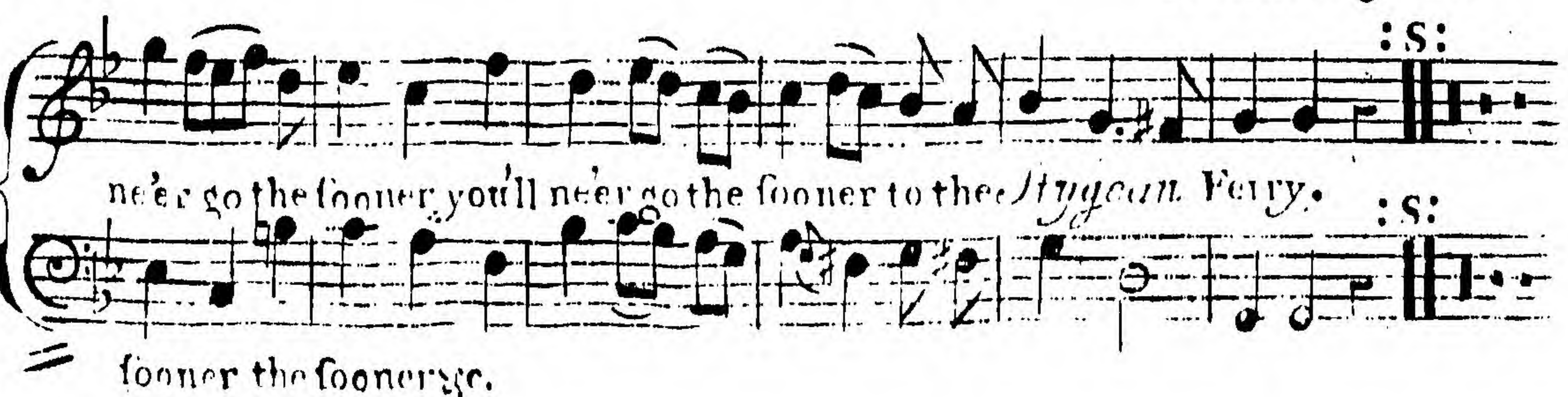
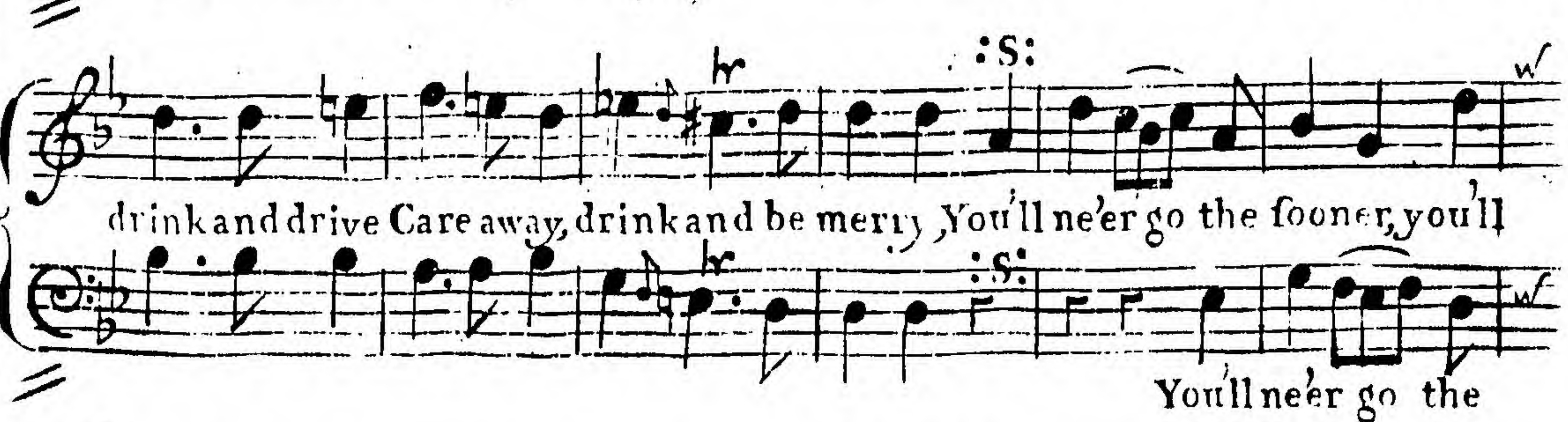
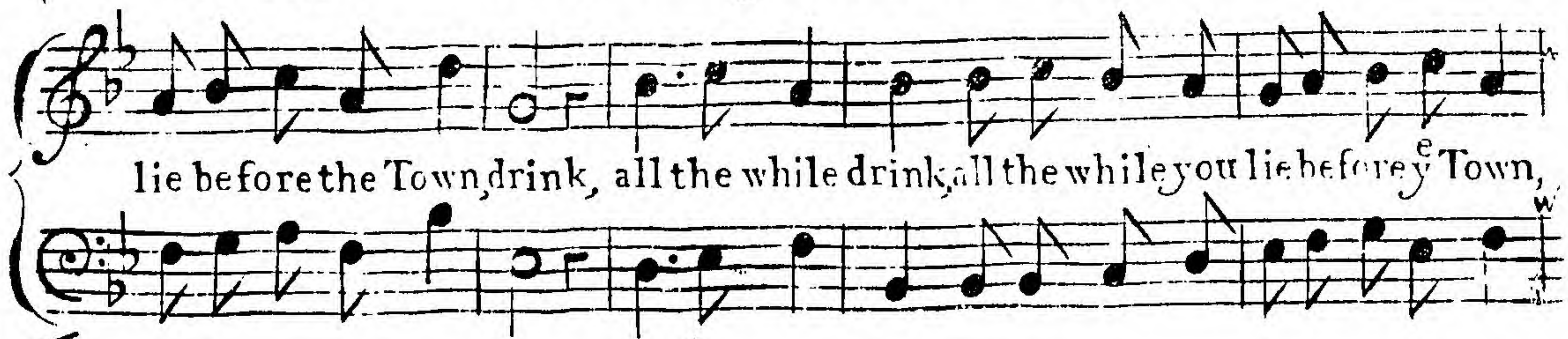
Walls to be Slain. Let not your noble Courage be cast down.



Let not your noble Courage be cast down, Let not your noble Courage



be cast down, let not your noble Courage be cast down, &c.



64 The Old Bacchanalian, A Canzonett

Set by Mr Travers.

Old I am yet can (I think) those that younger are out-drink, when I dance ..

Old I am yet can (I think) those that younger are out-drink, when I

Old I am yet can (I think,) those that younger are out-drink,

no Staff I take, when I dance - - - no Staff I take, but a well fill'd

dance - - no Staff I take, when I dance - - - no Staff I take, but a well fill'd

when I dance - - - no Staff I take, no Staff - - - I take but a well fill'd

Bottle shake, - - - Old I am yet can (I think) those that

Bottle shake, - - - Old I am yet can (I think) those y

Bottle shake, Old I am yet can (I think) those y younger are, those y

younger are out-drink, when I dance - - no Staff I take, but a

younger are out-drink, when I dance - - no Staff I take, no Staff I take, but a

younger are out-drink, when I dance - - no Staff - - I take, but a

well fill'd Bottle shake, - - - but a well fill'd Bottle shake: He that doth in

well fill'd Bottle shake - - - but a well fill'd Bottle shake: He that doth in

well fill'd Bottle shake, but a well fill'd Bottle shake: He that doth in

War delight, Come and with these Arms let's fight, He that doth in War delight,

War delight, Come and with these Arms let's fight, He that doth in War delight,

War delight, Come and with these Arms let's fight, He that doth in War delight,

come, come and with these Arms, with these Arms let's fight,

come, come and with these Arms, with these Arms let's fight, Fill the Cup, let

come, come and with these Arms, with these Arms let's fight, Fill the

Fill the Cup let loose a flood of the rich Grapes luscious

loose a flood fill the Cup let loose a flood of the rich Grapes luscious

Cup let loose a flood a flood of the rich Grapes luscious

Blood, Old I am, and therefore may, like *Silenus* drink and play, like *Silenus*

Blood, Old I am, and therefore may, like *Silenus* drink and play, like *Silenus*

Blood, Old I am, and therefore may, like *Silenus* drink and play, like *Silenus*

Soft

drink and play, Old I am, and therefore may, like *Silenus* drink and play,drink and play, Old I am, and therefore may, like *Silenus* drink and play,= drink and play, Old I am, and therefore may, like *Sile* - - *nus*like *Silenus* drink and play. Fa, la, la, la, la, la, la, Fa, la, la, la, la, la, la,like *Silenus* drink and play. Fa, la, la, la, la, la, la, Fa, la, la, la, la, la, la, la,= like *Silenus* drink and play. Fa, la, la, la, la, la, la, la, Fa, la, la, la, la, la, la, la, la,Fa, la, la, la, la, la, la, Old I am, and therefore may, like *Silenus* drink andFa, la, la, la, la, la, la, Old I am, and therefore may, like *Silenus* drink and= la, la, la, la, la, la, la, Old I am, and therefore may, like *Silenus* drink and

play fa, la, fa, la, la, la, fa, la, la, la.

play fa, la, la, fa, la, la, fa, la, la.

play, la, la, la, la, la, la, fa, la, la.

A three part S O N G, Set by M.^r H. Purcell, the Middle part added P.^r T. H. the former Words by M.^r Leveridge.

Put briskly round the spark - - - - - ling Glasse, Put briskly
And in each track of Glo - - - - - ry since, And in each

Put briskly round the spark - - - - - ling
And in each track of Glo - - - - - ry

round the spark - - - - - ling Glasse, the steal - ing hours move
track of Glo - - - - - ry since, for their lov'd Coun - try

- - - - - ling Glasse, the sparkling Glasse, the steal - ing hours move
- - - - - ry since, of Glo - ry since, for their lov'd Coun - try

Glasse, the spark - - - - - ling Glasse, the steal - ing hours move
since, of Glo - - - - - ry since, for their lov'd Coun - try

on a — pace. Life without drinking none e'er could boast of it, then let us
and their Prince. Princes that hate, that hate *Rome's* Tyranny, and join the

on a — pace. Life without drinking none e'er could boast of it, then let us
and their Prince. Princes that hate that hate *Rome's* Tyranny, and join the

Fingerings: 7 6 # 5 6 6 7 6 5 # 3 5 6

pull away and make the most of it, Brimful of Claret, Brimful of Claret,
Nations right with their own Loyalty, none were more ready, none were more ready,

pull away and make the most of it, Brimful of Claret
Nations right with their own Loyalty, none were more ready

Fingerings: # 6 7 4 # 3 # 4 2 6 5 5 2

2 Brimful, 2 Brimful, Brimful,
none, none, none, none, none, ::

Brimful, Brimful, Brimful of Claret each Night let me be, then then I've my
none, none, none, none, none were more ready in distress to save, none // were more

Brimful of Claret, Brimful of Claret each Night let me be, then then I've my
none were more ready, none were more ready in distress to save, none // were more

Fingerings: # 5 9 #

with then then, then then, then then, then then, then then I've my
loyal none none, none none, none none, none none, none none were

with then then, then then, then then, then then, then then, I've my
loyal none none, none none, none none, none none, none none, none none were

with, then then, then then, then then, then then, then then I've my
loyal, none none, none none, none none, none none, none none, none none were

with in the highest de-gree.
loy-al none none more Brave.

within the highest de-gree.
loyal, none, none more Brave.

A two part SONG,

Set by M^r H. Purcell.

Sing, sing - - - - - all ye Muses, sing, - - - - - sing, sing your

Sing, sing - - - - - all ye Muses, sing, your



Lutes strike, strike, strike around, - - - - -

Lutes strike, strike, strike around, - - - - -

6 6 6 5 7 6 6 7



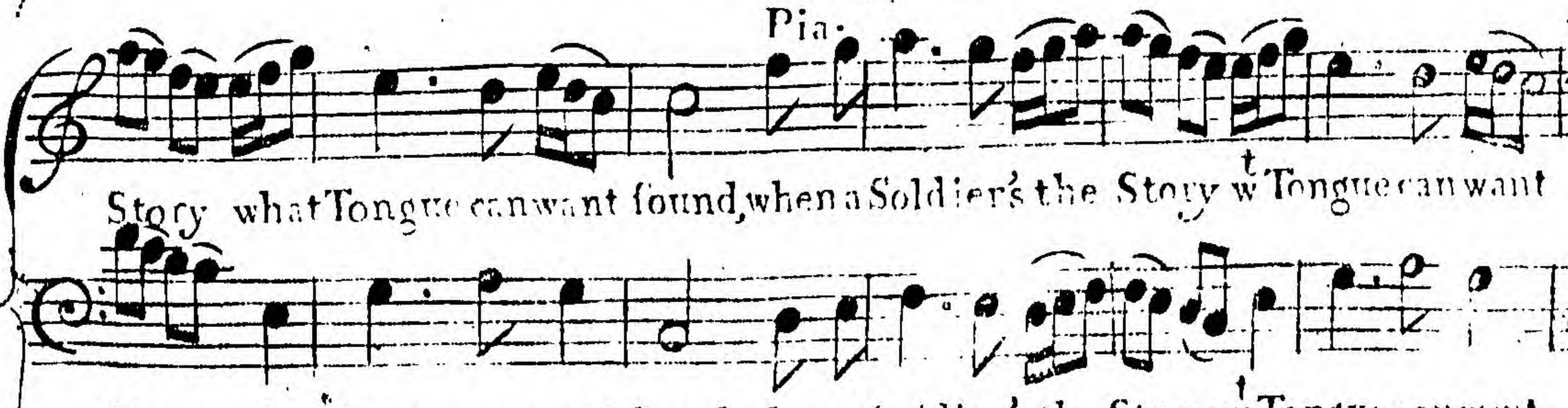
For.

your Lutes strike around, when a Soldier's the Story, when a Soldier's the

your Lutes strike around, when a Soldier's the Story, when a Soldier's the

For.

6 4 3 6 5 b5



Pia.

Story what Tongue can want found, when a Soldier's the Story w Tongue can want

Story what Tongue can want found, when a Soldier's the Story w Tongue can want

Pia.

6 4 5 6 4 5

For.

found, who danger disdains, who danger disdains, Wounds, wounds, wounds

found, who danger disdains, who danger disdains, Wounds

5 6 5 6 5 4 3 7 6 7 6

Bruises and Pains, when the honour of fighting is all that he gains, Rich profit comes

Bruises and Pains, when the honour of fighting is all that he gains; Rich

7 6 # # 6 6 6 6 6 5 4 3 #

easy, comes easy, easy in Cities of Store, but the Gold is earned hard where the

profit comes easy, easy in Cities of Store,

6 5 6 5 # 5 6 5 4 #

Cannons do roar, - - - but the Gold is earn'd hard where the

But the Gold is earn'd hard where the Cannons do roar, - - -

7 5 5 4 3 7 6 5 3 7

Vivace

Cannons do roar: Yet, see how they run, how they run, how they run, how they

- - do roar: Vivace Yet, see how they run, how they

4

Larg

run at the storming, the storming, the storming, the storming, the storming a Town, thro'

run at the storming, the storming, the storming, the storming, the storming a Town, thro'

Larg

10

Pia.

Blood and thro' Fire to take the half Moon, thro' Blood and thro' Fire to take the half

Blood and thro' Fire to take the half Moon, thro' Blood and thro' Fire to take the half

1 5 6 7 4 2 6 6 7

Vivace

Moon, they Scale - - the high wall, they Scale - - the high wall

Moon, they Scale - - the high wall, the high wall,

6 6 5

whence they see others fall, fall, fall, fall, fall, whence they see others fall,

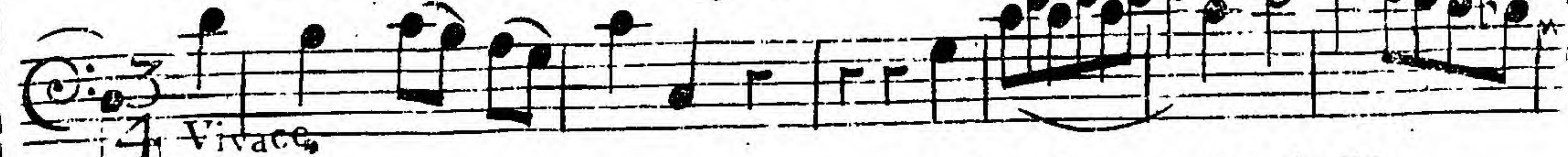
whence they see others fall, fall, fall, fall, fall, whence they see others fall,

6 7 5 b7 5 5 6 4 #3

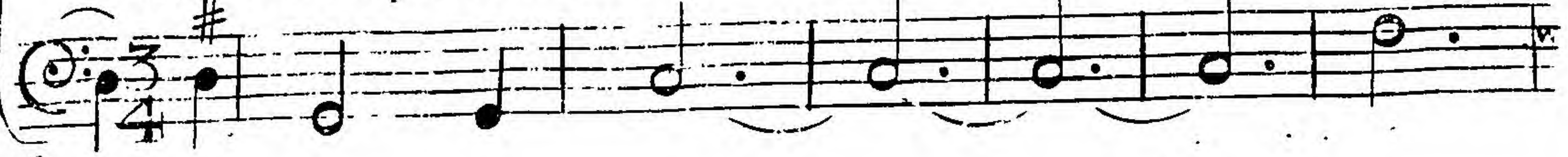
Vivace



their Hearts precious darling, bright Glo - - - ry, bright Glo -

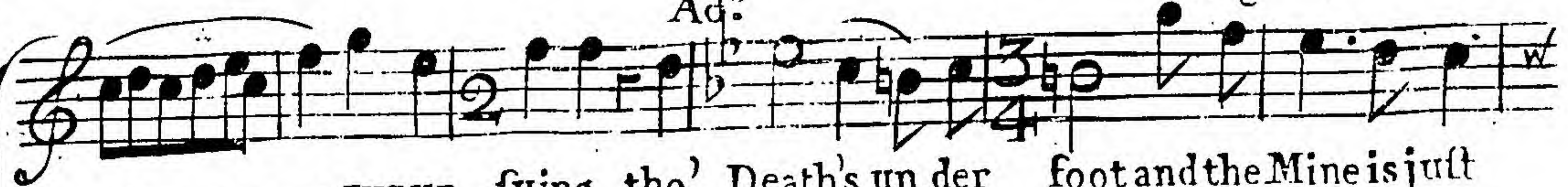


their Hearts precious darling, bright Glo - - ry, bright Glo - -

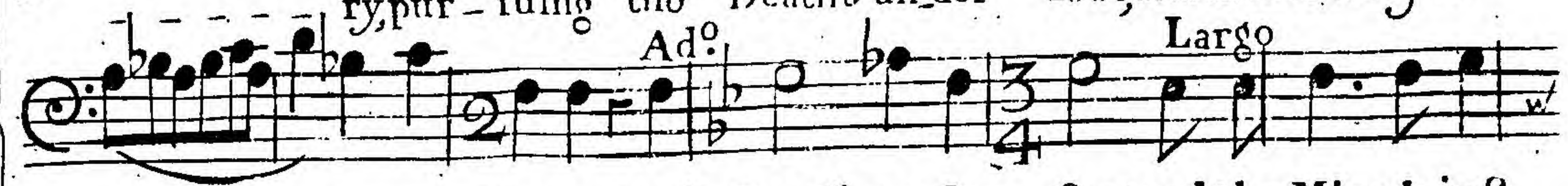


Ad^o

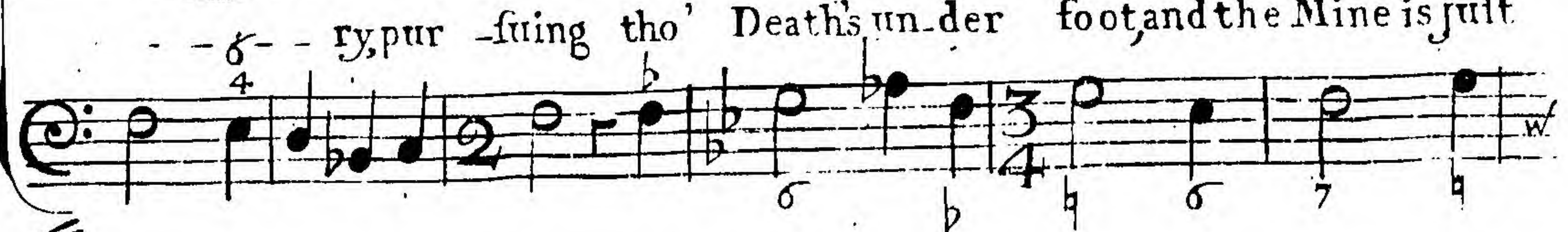
Largo



ry, pur - suing tho' Death's un - der foot, and the Mine is just



ry, pur - suing tho' Death's un - der foot, and the Mine is just



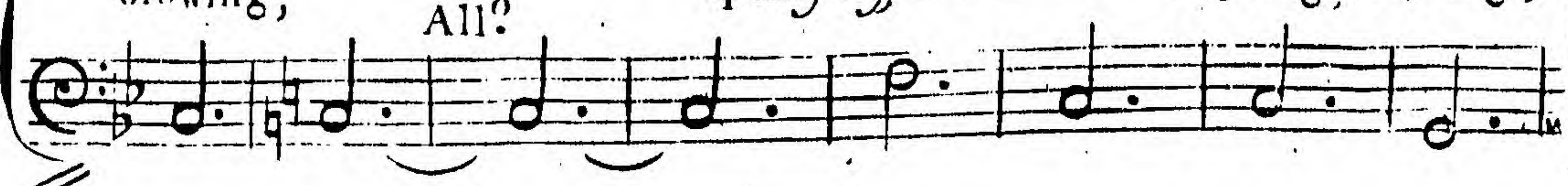
All^o



blowing, It springs, it springs, it springs, it springs, up they



blowing, up they fly - - - it springs, it springs,



fly, - - - they fly, - - - yet more, more, more, more,
 it springs, it springs, up they fly, - - - yet more, more, more, more,

more yet more will supply, as Bridegrooms to marry they hasten to
 more, yet more will supply, as Bridegrooms to marry they hasten to

Vivace

die, they hasten to die, till Fate claps, claps, claps her wings, till fate claps,
 en, they hasten to die, till Fate claps, claps, claps her wings, till fate claps,

Vivace

claps, claps her wings, and the glad Tidings brings, of the Breach being enter'd,

claps, claps her wings, and the glad Tidings brings, of the Breach being enter'd,

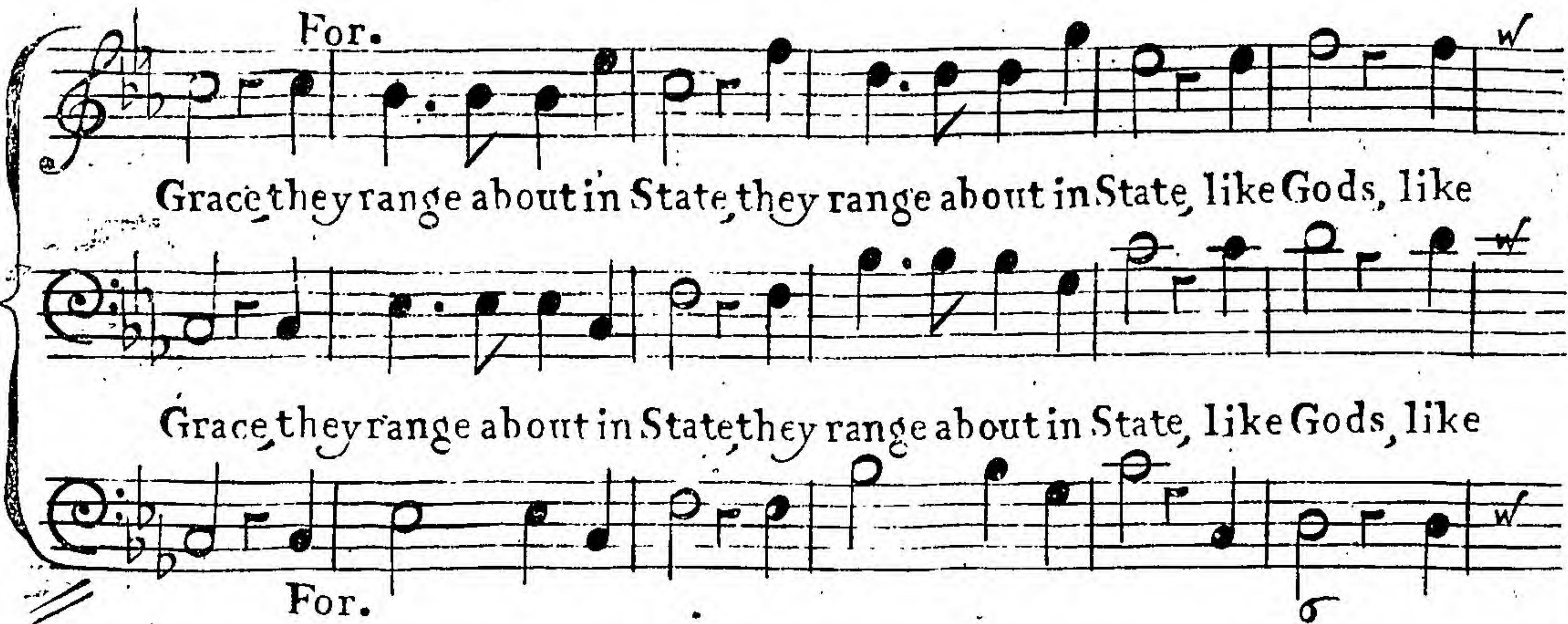
then, then, then, then, then, then, then they're all Kings: then happy's

then, then, then, then, then, then, then they're all Kings: Affettuoso

She whose face can win then happy's She whose face can win, can win a Soldier's

then happy's She, then happy's She whose face can win, can win a Soldier's

For.



Grace they range about in State, they range about in State, like Gods, like

Grace they range about in State, they range about in State, like Gods, like

For.

Vivace



Gods disposing fate, no luxury in Peace, or pleasure in ex-cess, can paral.

Gods disposing fate, no luxury in Peace, or pleasure in ex-cess, can paral.

4 3 6 7 5 4 6 Vivace



let the Joys, can parallel the Joys the Mar-tial, Martial Hero

let the Joys, can parallel the Joys the Mar - - - tial Hero

5 4 4 4 6 6 4 3

:S: Fortifs?

Crown, when flush'd with Rage, - - - and forc'd by want, forc'd by

Crown, when flush'd with Rage, - - - and forc'd by want, he

want, he Storms, - - - he Storms - - - a wealthy Town.

Storms, - - - he Storms - - - a wealthy Town.

An Epigram by Matt Prior,

Set by M^r Travers.

Says Pontius in Rage - - -

Says Pontius in Rage - - - contradicting his

contradicting his Wife, you never yet told me you never yet

Wife, you never yet told me one Truth in your Life; you never yet

5 6 6 6 5 4 3

told me one Truth in your Life; Says Pontius in Rage - -

told me one Truth in your Life, Says Pontius in Rage - - - - - contra -

6 7 6 6 5 4 3 2 6 5 3 4 2 6 6 4

contradicting his Wife, you never yet told me you never yet

dicting his Wife, you never yet told me one Truth in your Life; you never yet

6 4 # 5 5 2 6 6 6 7 5 5 3

Slower

told me one truth in your Life; Vext *Pontia* no way wou'd this The - - sis al -

told me one truth in your Life; Vext *Pontia* no way wou'd this The - - sis al -

6 7 6 6 5 6 6 6 6 5

Faster

low, You're a Cuckold fays She do I tell you Truth now, fays She you're a

low, You're a Cuckold fays She do I tell you Truth now, fays

b # 6 6

Cuckold, you're a Cuckold fays She you're a Cuckold you're a Cuckold fays

She you're a Cuckold, you're a Cuckold fays She, you're a Cuckold fays

6 6 6 5

She do I tell you Truth now, fays She do I tell you Truth now.

She, do I tell you Truth now, fays She do I tell you Truth now.

6 6 43 6 6 43

A Drinking S O N G, for 2 Voices.

Since Nature Mankind for Society fram'd, He'gainst Nature Sins who

Since Nature Mankind for Society fram'd, He 'gainst Nature

drinkings' asham'd, who of drinking, of drinkings' asham'd, he'gainst Nature

Sins who of drinking's asham'd, who of drinking's asham'd, he &c.,

Sins who of drinking's asham'd, Drink, drink then about, drink then a -

9 6 6 5 6

bout, while all Interest drown'd, Mirth, Humour, and Wit with Cup shall fail
 round, shall fail round, Mirth, Humour, & Wit with the
 Cup shall fail round. We'll lau - gh and we'll fin - g, be bold and fin -
 cere, and removing all dangers, we'll banish all fear, we'll mock at the Cautious,
 scorn all disguise, begin to be frolick, as we cease to be wise, till void of re -
 cautious, and scorn all disguise, begin to be frolick, as we cease to be wise, till

feives our jolly free Souls, prove clear as our Liquor, and large as our Bowls, till
void of reserves our jolly free Souls, prove clear as our Liquor, and large as our
Bowls, our jolly our jolly &c.

Bowls, prove clear as our Liquor, and large as our Bowls.

A three part SONG,

Slow

a little faster

Set by M.^r Travers.

Soft *Cupid* wanton am'rous Boy, the other Day mov'd withm
Soft *Cupid* wanton am'rous Boy, the other Day mov'd withm
Soft *Cupid* &c.



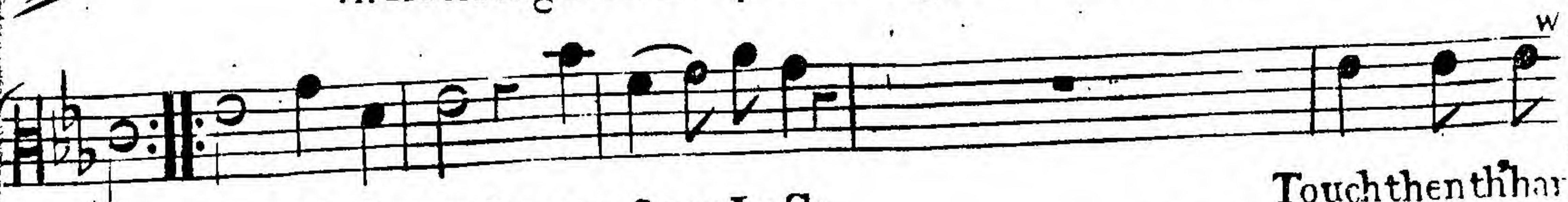
Lyre, in flattring accents spoke his Joy, and ut - ter'd thus his fond de -



Lyre, in flattring accents spoke his Joy, and utter'd, utter'd thus his fond de -

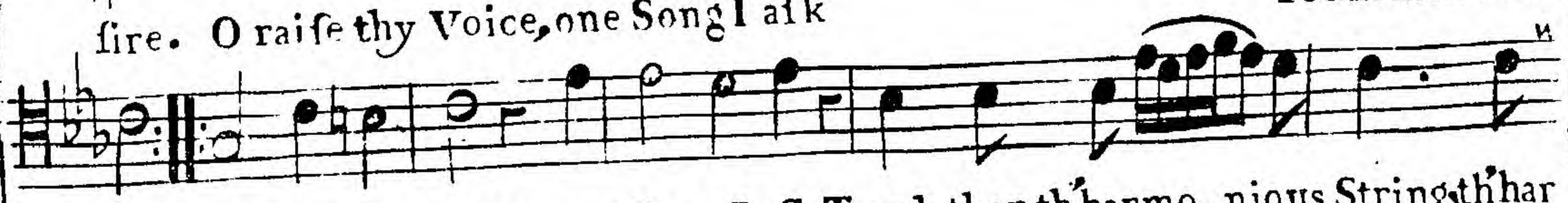


in flattring accents spoke his Joy, and utter'd thus his fond de -



fire. O raise thy Voice, one Song I ask

Touch then th'har

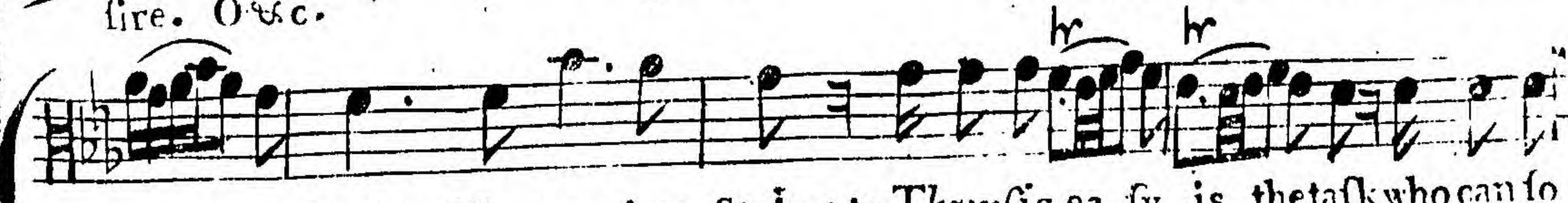


fire. O raise thy Voice, one Song I ask Touch then th'har - monious String th'har



Touch then th'har - monious

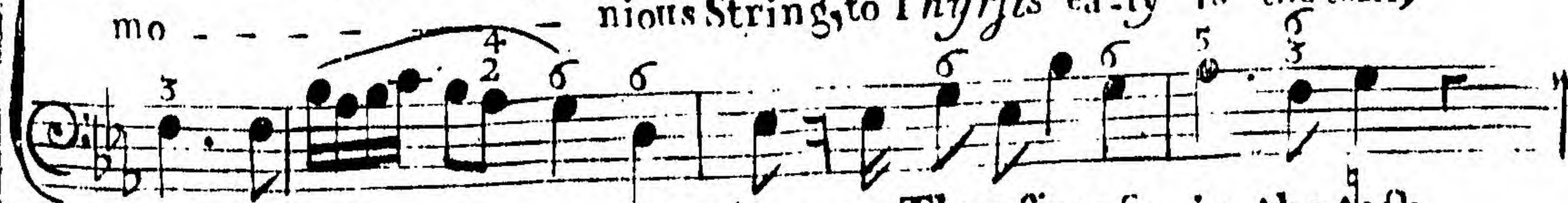
fire. O &c.



mo - nious String, th'harmonious String, to Thyrsis ea - sy is the task, who can so



mo - nious String, to Thyrsis ea - sy is the task,



String th'har - monious String, to Thyrsis ea - sy is the task,

Faster

sweetly, so sweet - ly play and Sing. Two Kisses from my Mother dear,
 who can so sweet - ly play and Sing. Two Kisses from my Mother dear,

Thyr/sis thy due reward shall be, none, none, none, none, like
 Thyr/sis thy due reward shall be; none, none, none none like

beauty's Queen is fair. Paris has vouch'd this Truth for me, Paris has vouch'd this
 beauty's Queen is fair. Paris has vouch'd this Truth for me, Paris has vouch'd this

Paris has vouch'd this Truth for me, . Paris has

Truth, *Paris* has vouch'd this Truth for me. *Paris* has vouch'd this Truth, *Paris* has vouch'd this Truth, *Paris* &c.

Slower.

Truth for me. I straight reply'd, Thou thou know'st alone, that brightest

Slower.

Truth for me. I straight reply'd, Thou thou know'st alone, that brightest

Slower.

5 4 3 6 6 6 5 4 3 6 6 6 5 3 6 6 6

Cloe rules my Breast. I'll sing thee two instead of one, If thoult be

Cloe rules my Breast. I'll sing thee two instead of one, If thoult be

Cloe rules my Breast. I'll sing thee two instead of one, If thoult be

kind, if thou'lt be kind, and make me blest, I'll sing thee two
 if thou'lt be kind, if thou'lt be kind, and make me blest. I'll sing thee
 4 5 6 7 6 5 6 7
 2 of one. if thou'lt be kind, and make me blest, I'll sing thee two
 instead of one. if thou'lt be kind, if thou'lt be kind and make me blest.
 two instead of one. if thou'lt be kind, and make me blest.
 6 7 7 6 7 5 5 3 5 3
 instead of one. if thou'lt be kind, be kind, and make me blest.
 Slow and Soft
 One Kiss from *Cloe's* lips, no more I crave, He promis'd me success.
 One Kiss from *Cloe's* lips, no more I crave, He promis'd me success.
 6 5 6 5 6 5 4 3 4 3

Loud and Sprightly



I play'd with all my skill and Pow'r, my glowing Pafsion to exprefs;



I play'd with all my skill and Pow'r, my glowing Pafsion to exprefs;



Soft

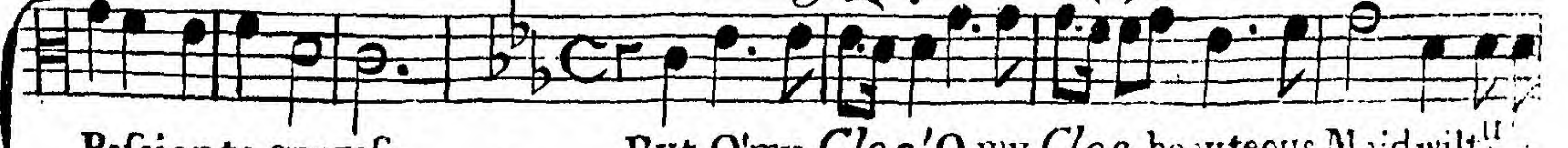
I play'd with all my skill and Pow'r, my glowing Pafsion to exprefs, my glowing



I play'd with all my skill and Pow'r, my glowing Pafsion to exprefs, my glowing



Tenderly



Pafsion to exprefs.

But O! my *Cloe!* O my *Cloe*, beauteous Maid wilt thou



Pafsion to exprefs.

But O! my *Cloe!* O my *Cloe*, beauteous Maid wilt thou



Power shew, wilt thou make good what love has said, and by thy Grant his Power shew.

Power shew, wilt thou make good what love has said, and by thy Grant his Power shew.

6 5 4 3 6 5 6 4 5 5 6 3 6 5 4 3

Set by M.^r H. Purcell.

[illegible]

Chorus Vivace

The musical score is written for a voice and piano ensemble. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The time signature is 3/4. The key signature has one sharp (F#). The lyrics are written below the vocal line.

System 1:
 Lyrics: Britains strike home, revenge, revenge your Country's wrongs, fight, fight and re-
 The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

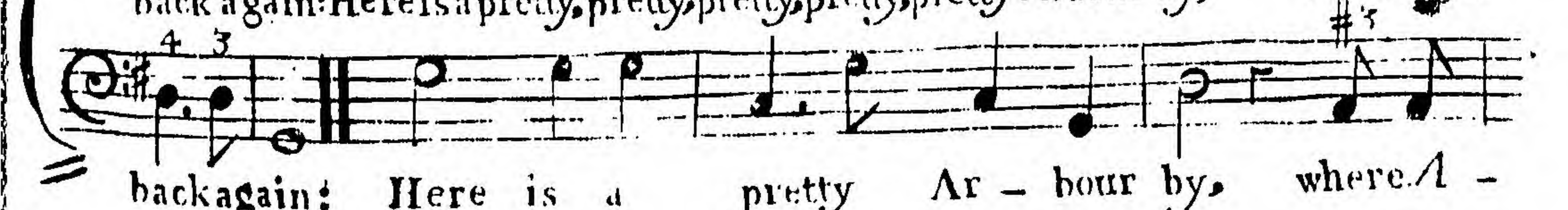
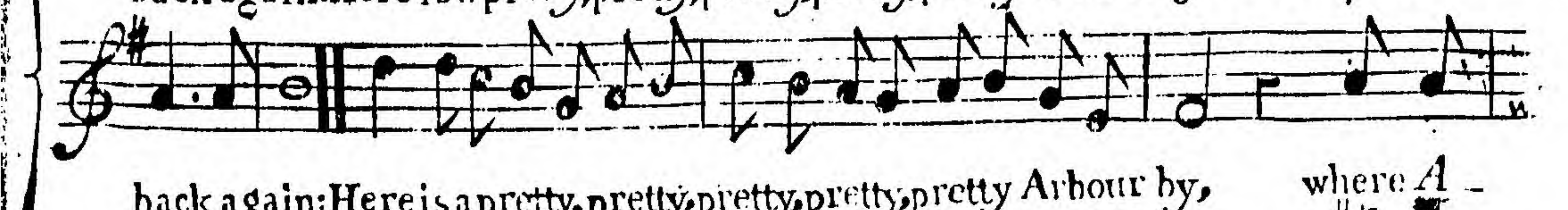
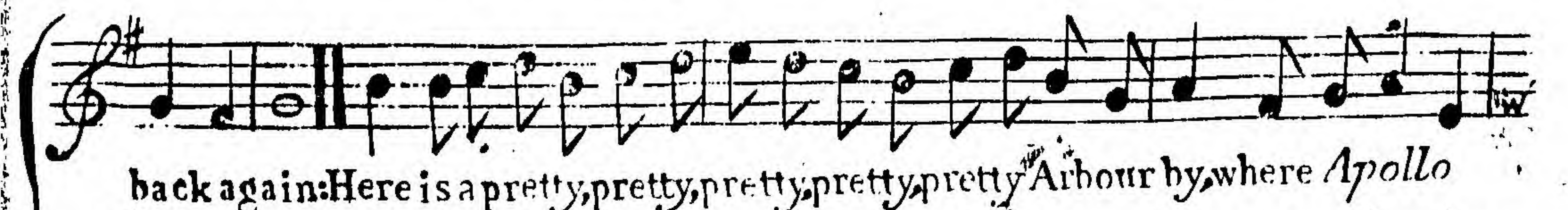
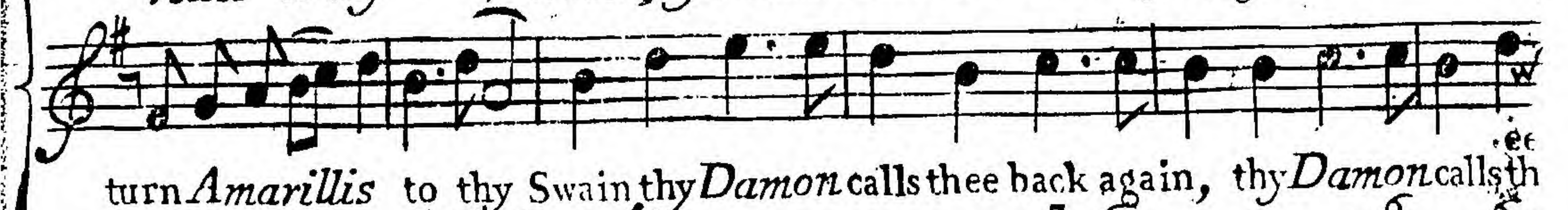
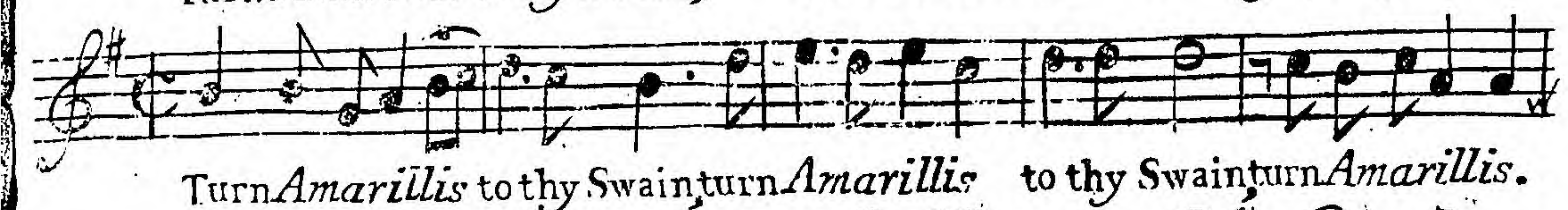
System 2:
 Lyrics: cord, fight, fight and record your Selves in Druids Songs; fight, fight and re-
 The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note runs.

System 3:
 Lyrics: cord, fight, fight and record, record your Selves in Druids Songs
 The piano accompaniment concludes with a final cadence.

A three part SONG,

93

Set by M.^r Tho.^s Brewer.



where *Apollo*, where *Apollo*, where *Apollo* cannot *cannot* *Spy*, where *A-*
pollo, where *Apollo*, where *Apollo*, where *Apollo* cannot *Spy*, where *A-*
pollo, where *Apollo*, where *Apollo*, where *Apollo* cannot *Spy*, where *A-*

pollo cannot *Spy*. Here let's sit and whilst I play, sing to my Pipe, sing to my Pipe, sing
pollo cannot *Spy*. Here let's sit and whilst I play, sing to my Pipe, sing to my Pipe, sing
pollo cannot *Spy*. Here let's sit and whilst I play, sing to my Pipe, sing to my Pipe, sing

to my Pipe, sing to my Pipe, sing to my Pipe, a Roundelay, sing to
to my Pipe, sing to my Pipe, sing to my Pipe, sing to my Pipe a Roundelay, sing to
to my Pipe, sing to my Pipe, sing to my Pipe a Roundelay,



Pipe, sing to my Pipe, sing to my Pipe, a Roundelay.

Pipe, sing to my Pipe, sing to my Pipe, sing to my Pipe a Roundelay.

sing to my Pipe. sing to my Pipe. sing to my Pipe a Roundelay.

A two part SONG,

Set by M^r John Eccles.



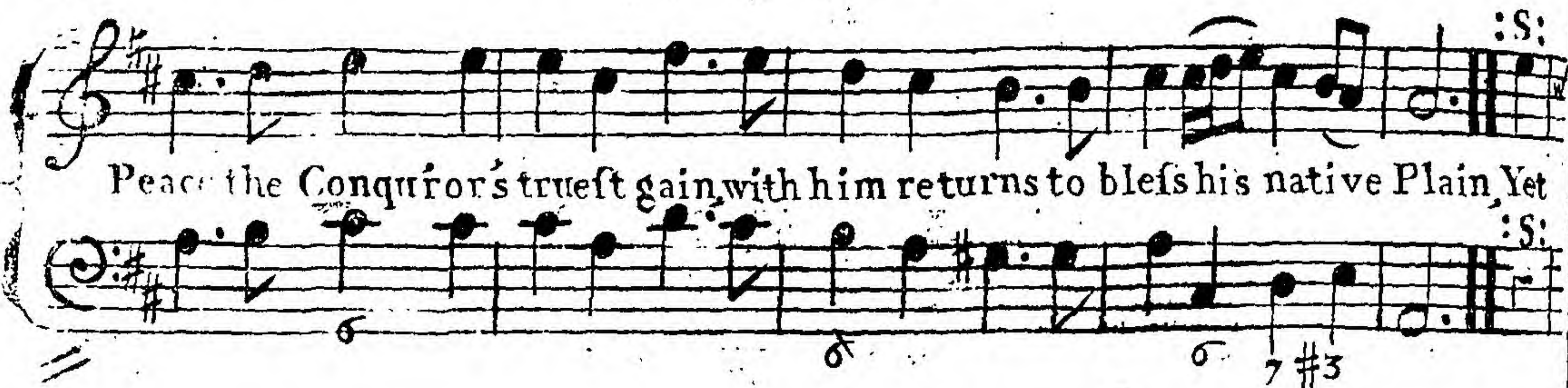
The loud, the loud alarms of

The loud alarms of

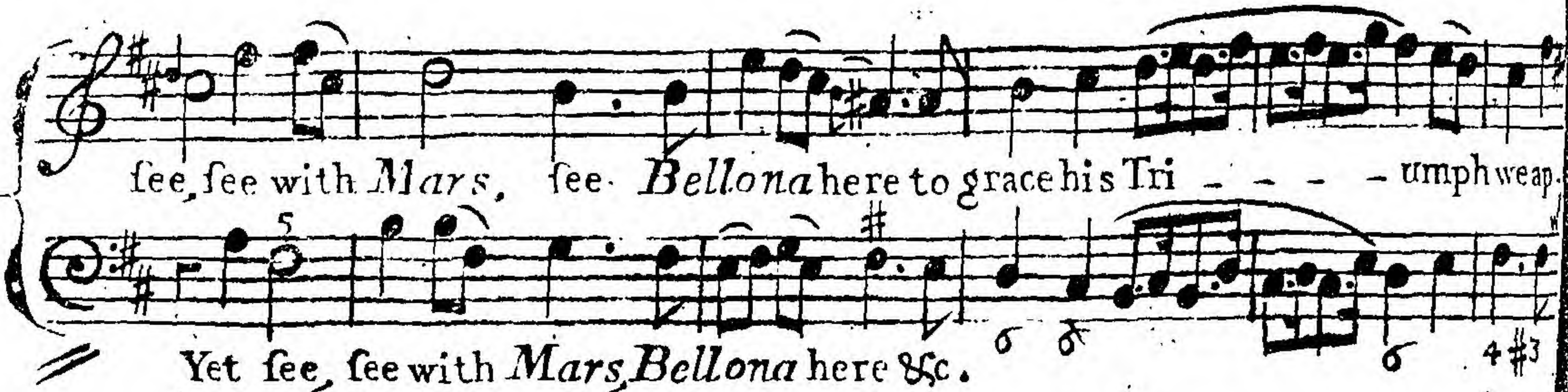
war must cease, hush'd, hush'd, hush'd by the soft - - er charms of Peace, hush'd,

war must cease, &c

hush'd by the soft - er charms of Peace, Peace the Conqueror's truest gain,

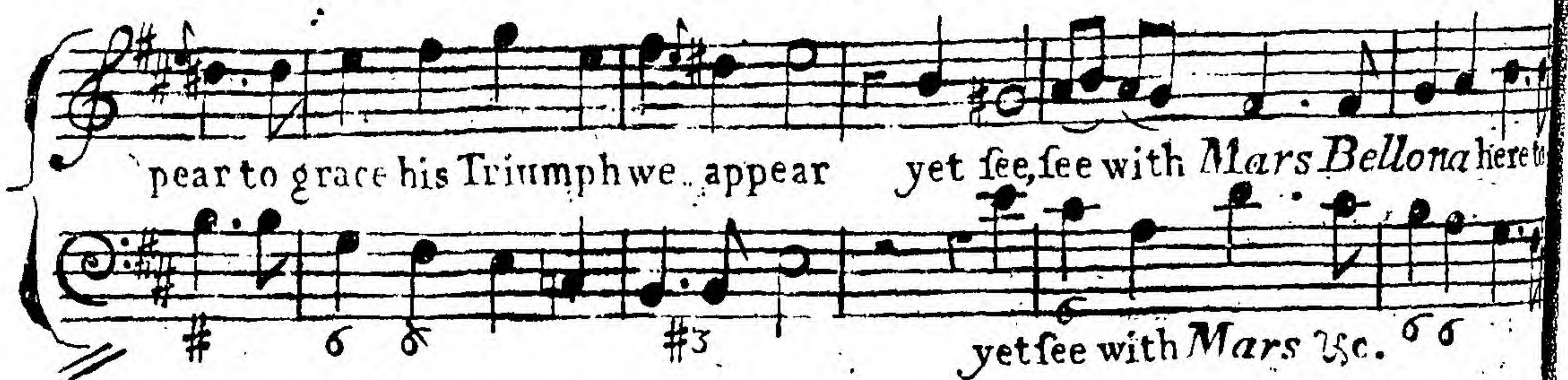


Peace the Conqueror's truest gain, with him returns to bless his native Plain, Yet



fee, fee with *Mars*, fee. *Bellona* here to grace his Tri - - - umph we ap -

Yet fee, fee with *Mars*, *Bellona* here &c.



pear to grace his Triumph we appear yet fee, fee with *Mars* *Bellona* here to

yet fee with *Mars* &c.



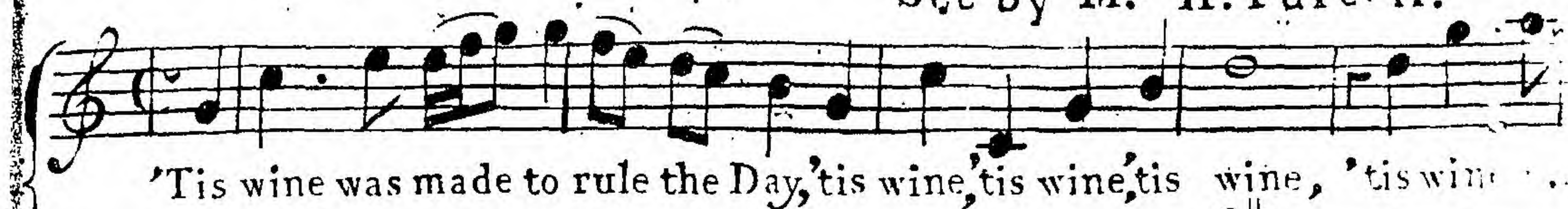
grace his Triumph we appear, to grace his Triumph we appear, to grace his



Tri - - umph we appear.

A Drinking SONG with a Chorus for 5 Voices^{97.}

Set by M.^r H. Purcell.



Chorus.

Chorus.

Let the King live for ever, for e - - - - - ver, for e - - -

Let the King live for ever, for e - - - - - ver, for e - - -

4 5 7 4 3 2

Handwritten musical score for "The Drinking Song". The score is written on three staves. The first staff is a treble clef, the second is a treble clef, and the third is a bass clef. The lyrics are written below the staves. The first staff has the lyrics "ver, for e" followed by a long dash. The second staff has the lyrics "ver, for ever, and let's still drink, drink, and let's still". The third staff has the lyrics "ver, for e" followed by a long dash, then "ver, for ever, and let's still drink, drink, and let's still". The score includes various musical notations such as notes, rests, and accidentals. At the bottom of the page, there are some handwritten numbers and symbols: "6", "6 4 3 4 4 4", "5 5 7", "5", "#", and "#".

ver, for e - - - - ver, for ever, and let's still drink, drink, and let's still

ver, for e - - - - ver, for ever, and let's still drink, drink, and let's still

6 6 4 3 4 4 4 5 5 7 5 # #

drink, drink wine, let my Rage be Immortal, let my rage be Immortal, let my

drink, drink wine, let my Rage be Immortal, let my rage be Im-

let my Rage be Immortal, let my

rage be Immortal, let my rage be Immortal, and my Liquor divine; let my

mortal, let my rage - - - be Immortal, and my Liquor divine; let my

rage be Immortal, let my rage be Immortal, and my Liquor divine;

rage be Immor - - - tal, my rage be Immortal, and my

rage be Immortal, let my rage - - - be Immor - - - tal, and my

let my rage - - - be Immortal, let my rage be Immortal, and my

Liquor divine: Solo

Liquor divire. Infus'd in wine let's sink to rest, and dream of what we

Liquor divine.

love. Infus'd in wine let's sink to rest, and dream of what we love. and since she

may not be possesst, let's thus our Minds improve, and since she may not be pos.

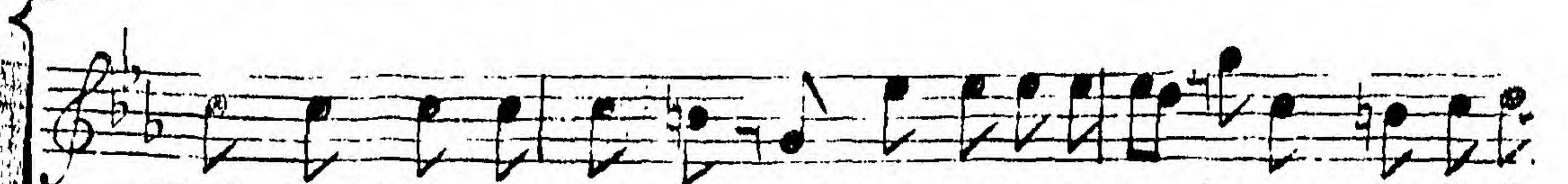
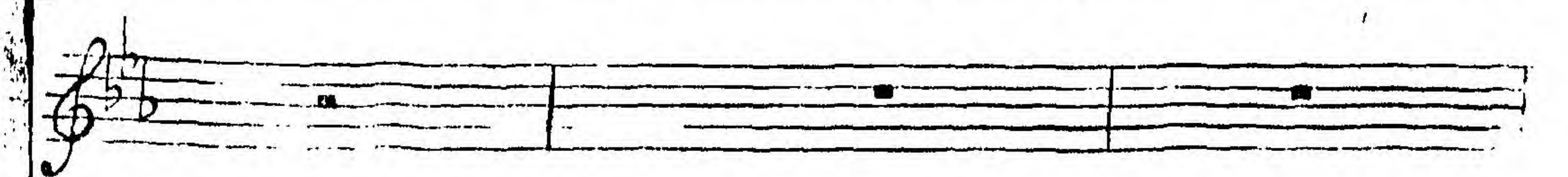
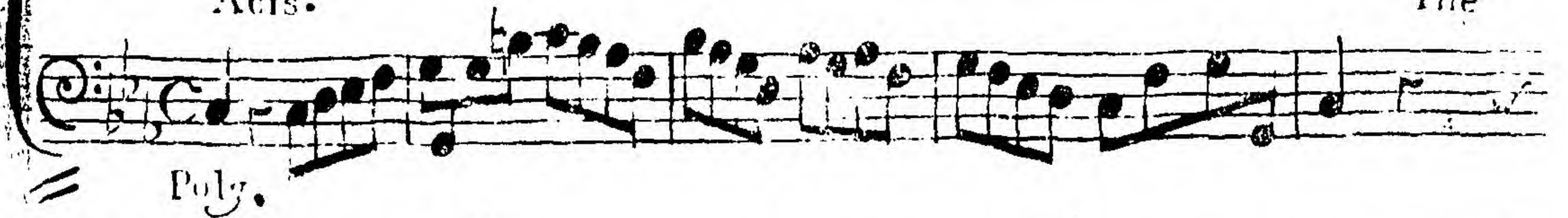
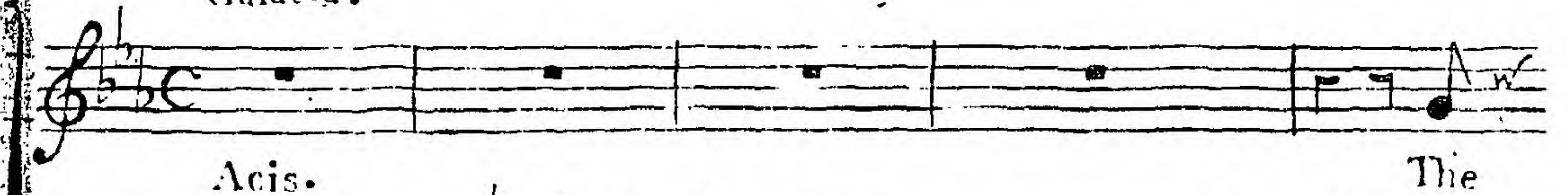
sest, let's thus our wants improve. *Solo* Oh! lull me; Oh!

lull me couch'd in soft repose, Oh! lull me, Oh! lull me couch'd in

soft - - repose; and Sleep, Sleep ne'er from me take; except the Gods will



A three part SONG, Set by Mr Handel.





The Flocks shall leave the Mountains, the
fountains, e'er I forsake my Love,



floods the Turtle Dove, the Nymphs forsake the fountains, e'er I forsake my



Love, the Flocks shall leave the Mountains, the floods the Turtle Dove, the
 the Flocks shall leave the Mountains, ^efloods ^eTurtle



Nymphs forsake the fountains, e'er I, e'er I forsake my Love,
 Dove, the Nymphs forsake the fountains, e'er I forsake my Love, e'er

Torture

e'er I forsake my Love e'er I forsake my Love.

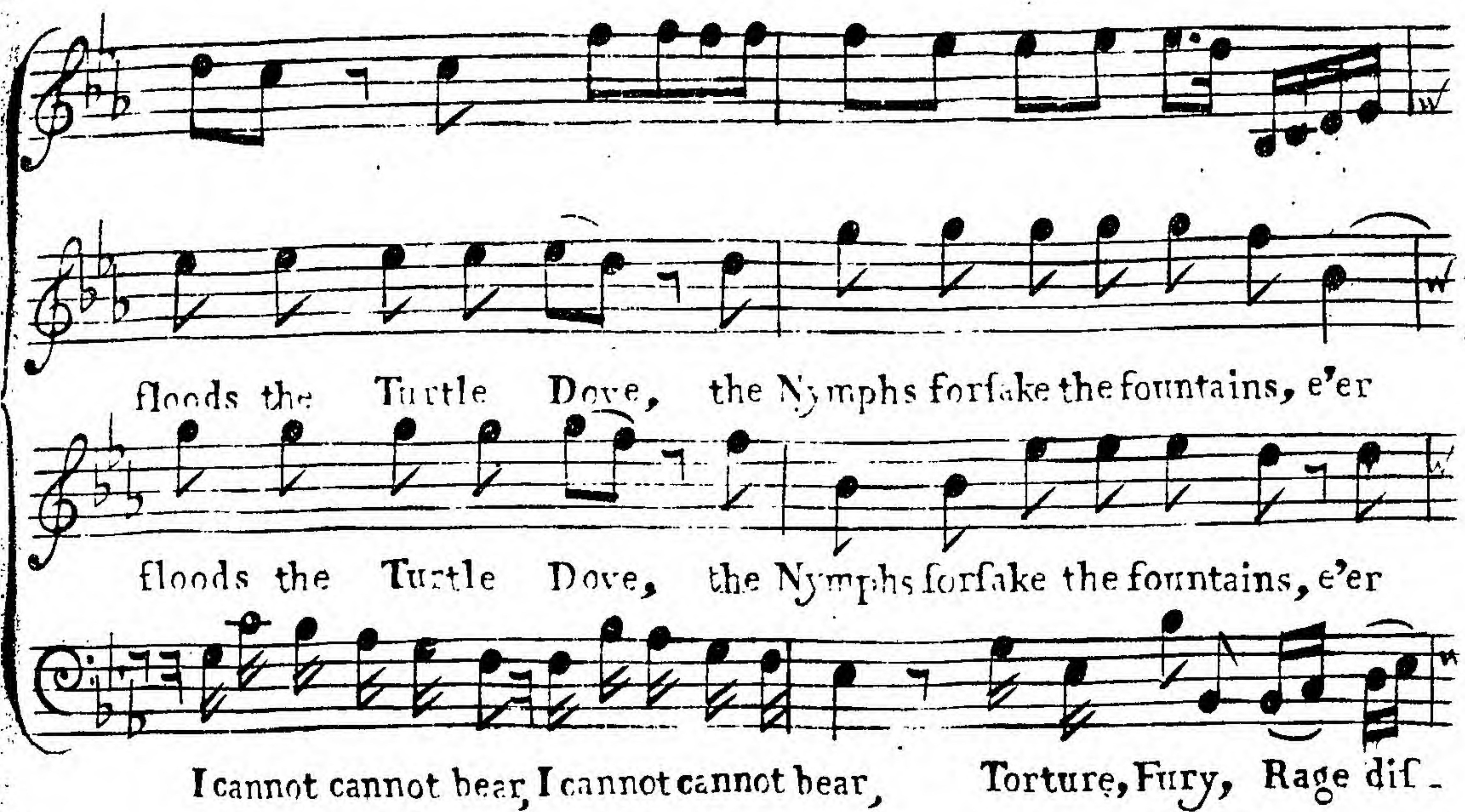
I forsake my Love, e'er I forsake my Love.

Fury, Rage, Dispair, I cannot cannot

the Flocks shall leave the Mountains, the

the Flocks shall leave the Mountains, the

bear, I cannot cannot bear, I cannot cannot bear, Torture, Fury,



floods the Turtle Dove, the Nymphs forsake the fountains, e'er
 floods the Turtle Dove, the Nymphs forsake the fountains, e'er
 I cannot cannot bear, I cannot cannot bear, Torture, Fury, Rage dis-



I forsake - - - - -
 I forsake - - - - - e'er
 pair, I cannot cannot bear, I cannot cannot bear, I cannot cannot bear, I cannot

my Love . Not Show'rs to Larks so

I forfake my Love . Not Show'rs to Larks so

cannot cannot bear, no no I cannot, cannot, cannot bear.

pleasing, nor Sunshineto the Bee, nor Sleep to Toil so easing, as these dear smiles to

pleasing, nor Sunshineto the Bee, nor Sleep to Toil so easing, as these dear smiles to

Fly

me as these dear smiles - - - to me, as

me as these dear smiles - - - to me, as

swift thou mafsy ruin fly, fly swift thou mafsy ruin fly, fly swift thou mafsy ruin

these dear smiles - - - as

these dear smiles - - - as these

fly, thou mafsy ruin fly - - - Dye presumptuous *Acis*,

these dear smiles to me.
 dear smiles to me.
 dye presumptuous *Acis*, dye presumptuous *Acis*, dye, dye, dye presumptuous *Acis*.

A three part SONG.

the Words by Charles Legh of Adlington Esq.^r Set by
 M.^r Andley Organist of Prestbury, Cheshire.

sumptuous *Acis* dye.

Away my brave Boys to your

The Morning is charming all Nature is gay, Away my brave Boys to your

The Morning is charming all Nature is gay, Away my brave Boys to your

Horses, away,

We

Horses, away, For the Prime of our Pleasure and questing the Hare, We

Horses, away, For the Prime of our Pleasure and questing the Hare, We

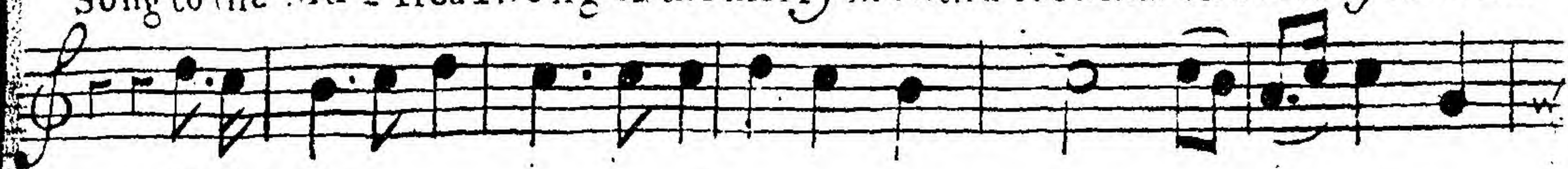
have not so much as a Moment to spare. Chorus Hark the merry Tond
 of the Hunters
 have not so much as a Moment to spare.

have not so much as a Moment to spare. Hark the merry Tond
 Horn, Hark the merry Tond Horn how melodious it sounds to the Musical
 Hark For. Hark the merry Tond Horn how melodious it sounds to the Musical
 Horn, Hark the merry Tond Horn how melodious it sounds to the Musical

For.



Song to the Mu - fical Song of the merry mouth'd Hounds the merry mouth'd

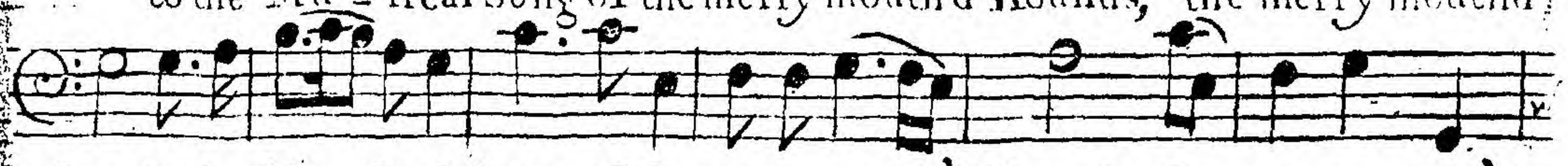


to the Sc.

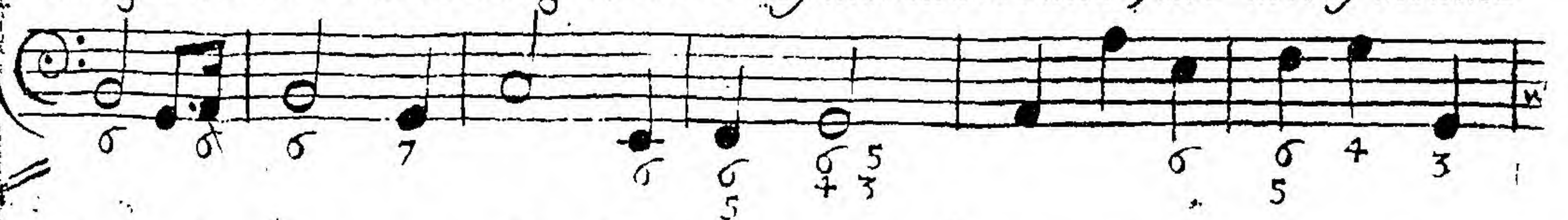
For.



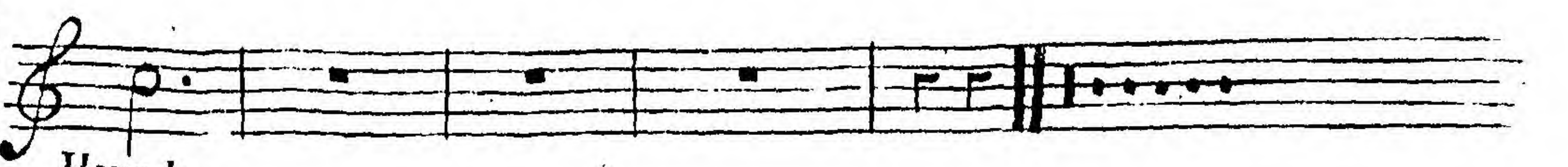
to the Mu - fical Song of the merry mouth'd Hounds, the merry mouth'd



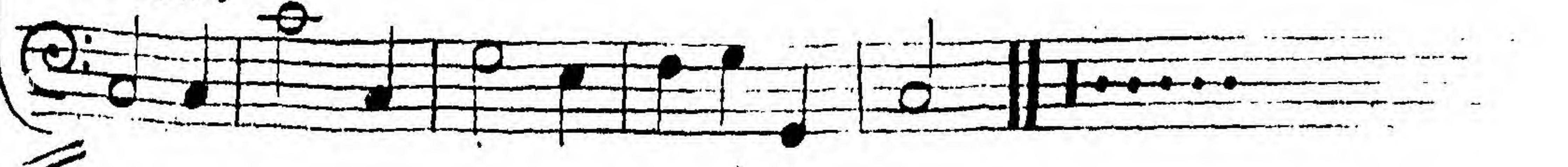
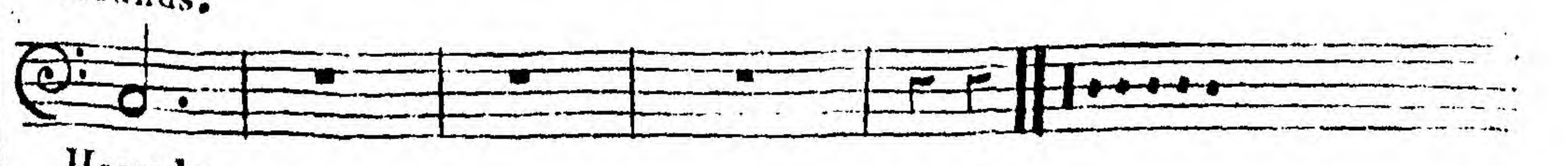
Song to the Mu - fical Song of the merry mouth'd Hounds, the merry mouth'd



Hounds.



Hounds.



Hounds.

In yon stubble Field we shall find her below
 So Ho cries the Huntsman hark to him So, Ho!
 See, see where she goes, and the Hounds have a view
 Such Harmony Handel himself never knew.
 Gates Hedges and Ditches to us are no bounds
 But the World is our own while we follow the Hounds.

Hold, hold 'tis a double hark! hey Tanner hey,
 If a Thousand gain say, it a Thousand shall lie
 His beauty surpassing his truth has been try'd
 At the head of a Pack an infallible guide
 To his cry the wide welkin with thunder resounds
 The darling of Hunters, the glory of Hounds.

O'er high lands, and low lands, and woodlands we fly
 Our Horses full speed, and the Hounds in full cry;
 So match are their mouths and so even they run
 As the Tune of the Spheres, and their race with the Sun
 Health Joy, and Felicity dance in the rounds,
 And bless the gay Circle of Hunters and Hounds.

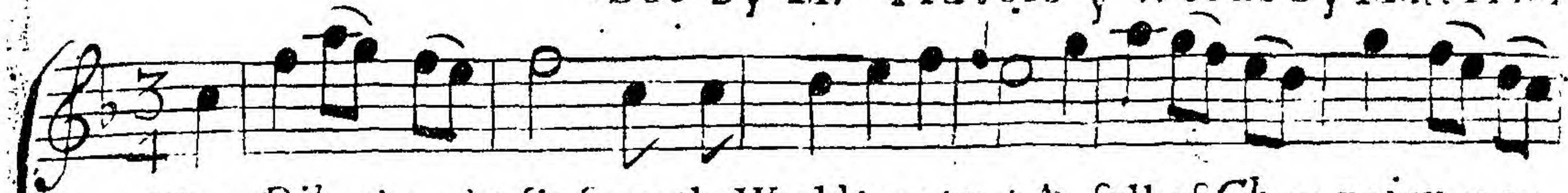
The old Hounds push forward, a very sure sign,
 That the Hare, tho' a stout one, begins to decline:
 A Chace of two hours, or more she has led,
 She's down, look about ye, they have her 'ware dead
 How glorious a death to be honour'd with sounds,
 Of the Horn with a shout to the Chorus of Hounds.

Here's a health to all Hunters, and long be their lives,
 May they never be crost by their Sweet-hearts, or Wives,
 May they rule their own Passions, and ever at rest
 As the most happy Men, be they also the best
 And free from the care, the many furrounds
 Have peace at the last, when they see no more Hounds.

A two part S O N G.

113

Set by M.^r Travers ^ey Words by Matt Prior



When *Bibo* thought fit from the World to retreat, As full of *Champaign* as an



When *Bibo* thought fit from the World to retreat, As full of *Champaign* as an



6 6 5 6 6 6 6



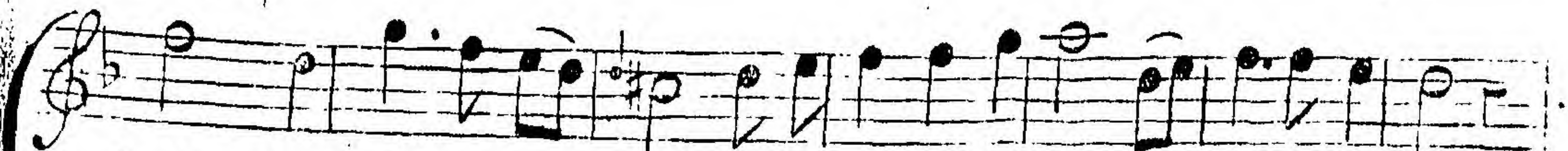
Eggs full of meat. He wak'd in the Boat, and to *Charon* he said, he wou'd be tow'd



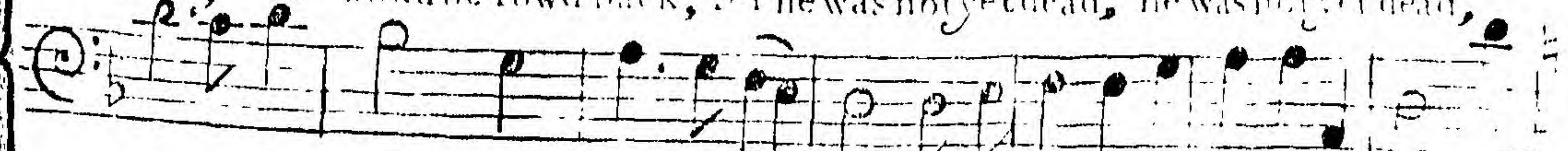
Eggs full of meat. He wak'd in the Boat, and to *Charon* he said, he



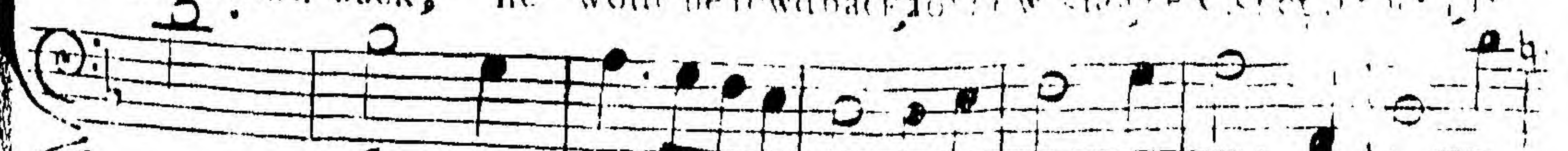
6 6 5 6 5 4 b3



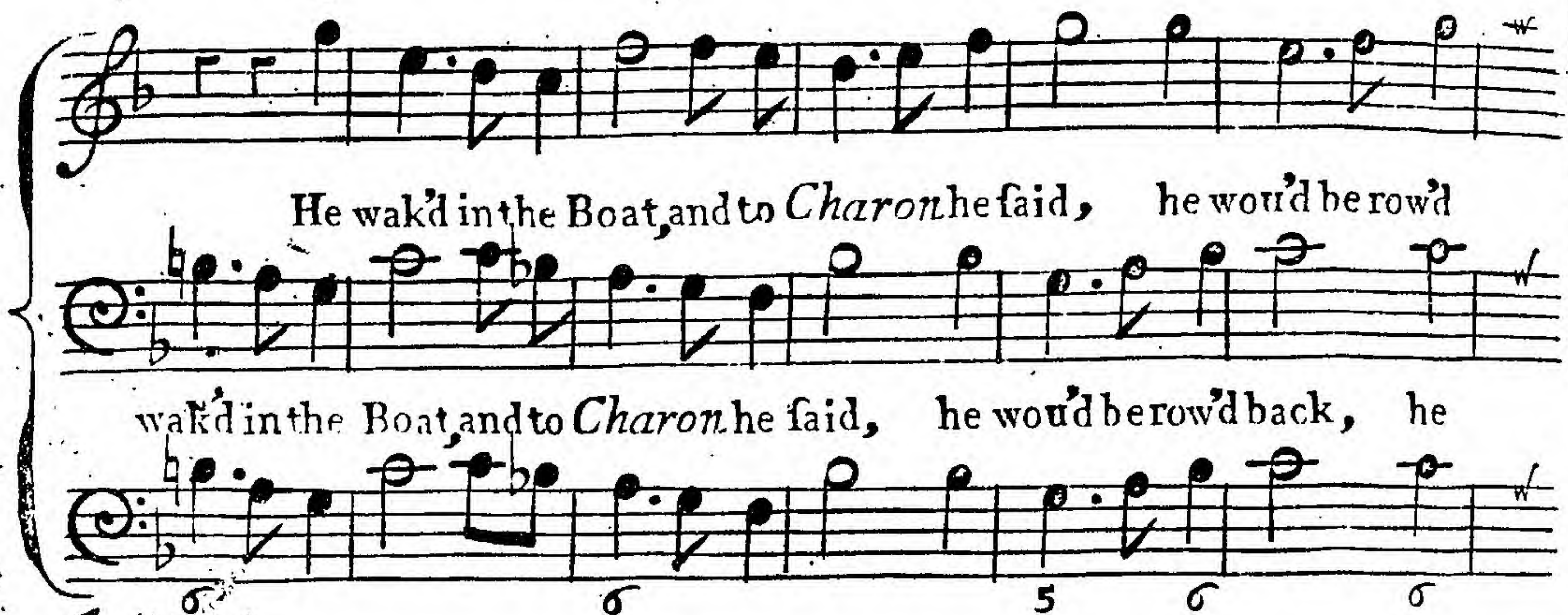
back, he wou'd be row'd back, for he was not yet dead, he was not yet dead,



wou'd be row'd back, he wou'd be row'd back, for he was not yet dead, he was not yet dead,



6 # 6 6 6 6 4 #



He wak'd in the Boat, and to *Charon* he said, he wou'd be row'd
wak'd in the Boat, and to *Charon* he said, he wou'd be row'd back, he

Brisk.



back, for he was not, he was not yet dead. Trim trim the Boat & fit
wou'd be row'd back for he was not yet dead. Trim trim the Boat and fit quiet, trim

Slow. Faster.



quiet trim the Boat and fit quiet stern *Charon* reply'd, you may have forgot - - -
Boat and fit quiet, fit quiet stern *Charon* reply'd, you may have for

Slow. Faster.

you were drunk when you dy'd, you were drunk when you dy'd, you
got - - - - you were drunk when you dy'd, you were drunk when you

43 6 43 6

were drunk, were drunk, - - - were drunk, - - - were drunk
dy'd, you were drunk, were drunk, - - - were drunk, - - - were

5 5 6 6

when you dy'd. trim trim the Boat and fit quiet, trimy Boat and fit
drunk when you dy'd, trim the Boat and fit quiet, trimy Boat and fit quiet, fit

45 6 6 6

Slow *hr* Faster

quiet stern *Charon* reply'd, you may have forgot, - - - you were drunkⁿ you

quiet stern *Charon* reply'd, you may have forgot, - - - you were

Slow 6 Faster 5 43 6 43

dy'd, you were drunk when you dy'd, you were drunk, were drunk,

drunk when you dy'd, you were drunk when you dy'd, you were drunk, were

6 5

were drunk, - - - were drunk when you dy'd.

drunk, - - - were drunk, - - - were drunk when you dy'd.

5 6 6 43

A three part SONG,

Set by Mr John Eccles.

II~

Wine does won - - - ders does won - - -

Wine does won - - - 6 5

Wine does won - - -

ders, does won - - ders ev'ry day. Wine does

ders, does wonders, does won - ders ev'ry day, Wine does won - - -

ders, does wonders, does won - ders ev'ry day, Wine does won - -

won - - - ders, does wonders ev'ry day, Makes the heavy light and gay, - - -

ders, Wine, wine does wonders ev'ry day. Makes the heavy light as

ders, does wonders ev'ry day. Makes the heavy light and gay, &

throws off all, throws off all, throws off all their Melancholly, makes the

gay. throws off all, throws off all, throws off all their Melancholly, makes the

gay. throws off all, all, all, throws off all, all, all their Melancholly, makes the

wisest go astray, and the Busy toy and play, and the Poor and needy Jolly,

wisest go astray, and the Busy toy and play, and the Poor and needy Jolly,

wisest go astray, &c.

and the Poor and needy Jolly.

and the Poor and needy Jolly.

and the Poor and needy Jolly.

Wine makes trembling Cowards hold, Who till then were shy and Cold,
 Men in Years forget they're old, Makes a Niggard slight his Gold,
 Woman leave their Coy disdaining, And the Foppish entertaining.

A two part S O N G,

119

Set by D.^r Green.



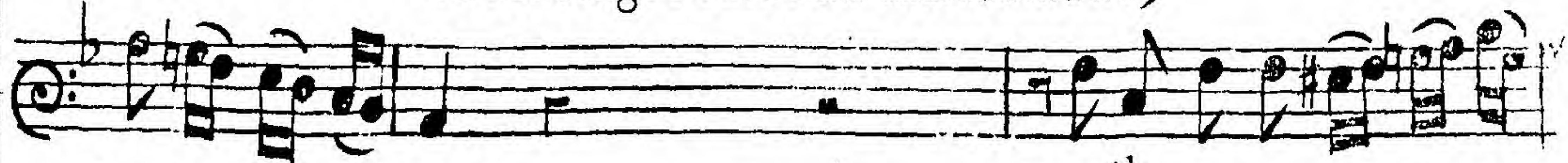
When with good wine the Table's crown'd,



And the full Bumper moves around, & full

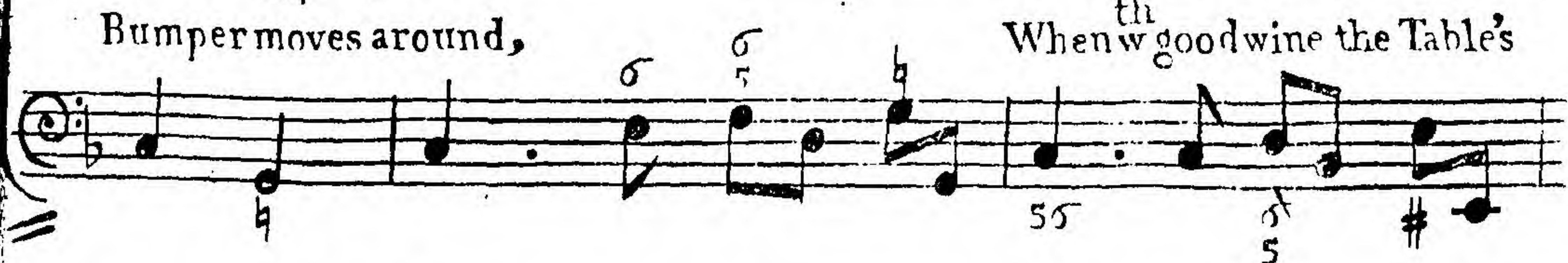


When with good wine the Table's crown'd,

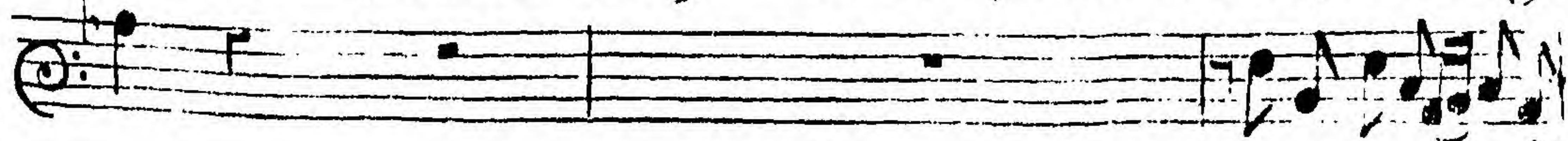


Bumper moves around,

When th good wine the Table's

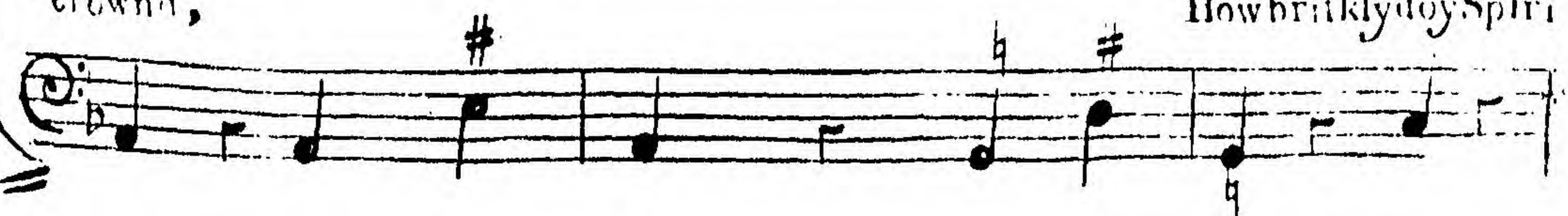


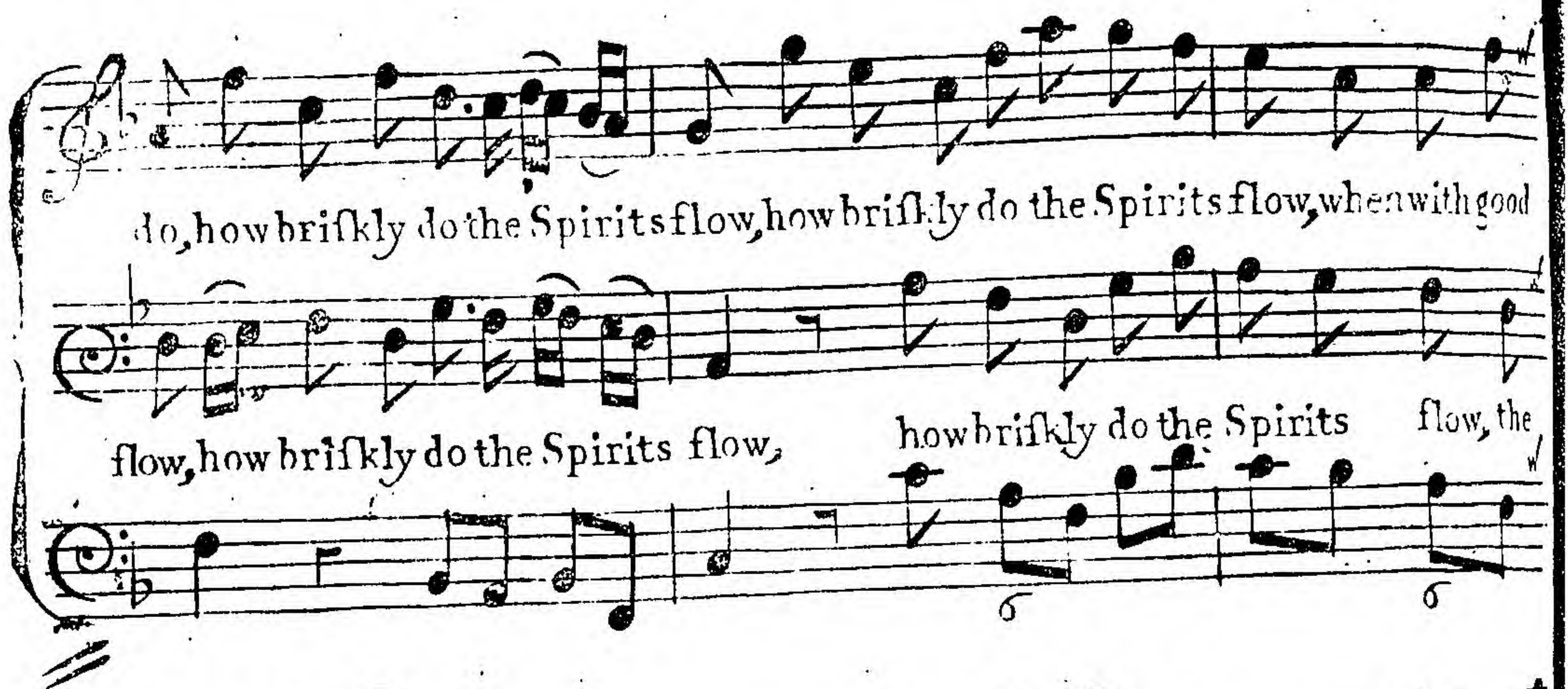
And the full Bumper moves around, and the full Bumper moves around, How briskly



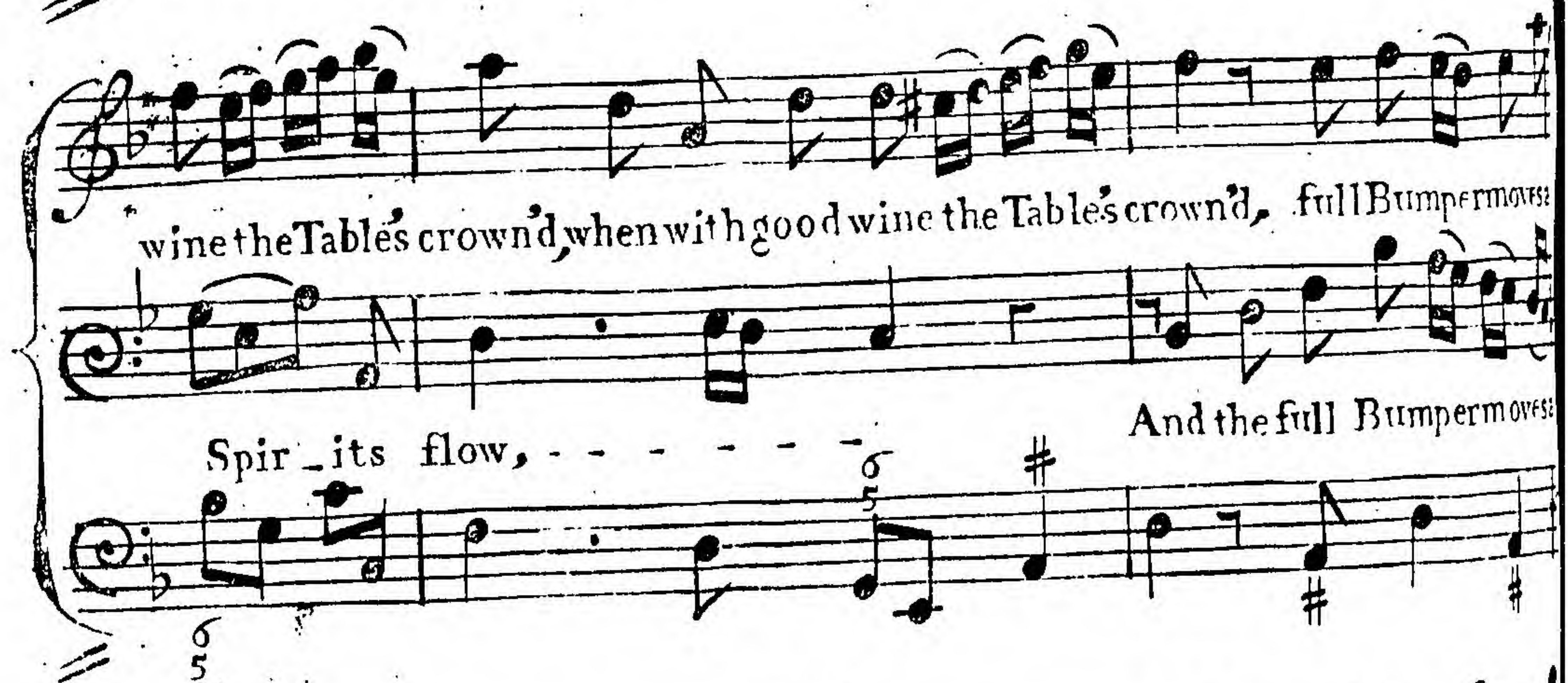
crown'd,

How briskly do y^e Spi^ri





do, how briskly do the Spirits flow, how briskly do the Spirits flow, when with good
flow, how briskly do the Spirits flow, how briskly do the Spirits flow, the



wine the Table's crown'd, when with good wine the Table's crown'd, full Bumper moves
Spirits flow, - - - - - And the full Bumper moves



round, full Bumper moves around, how briskly do the Spirits
round, and the full Bumpers moves around, how briskly do the Spirits flow, the Spirits



flow, - - - the countenance how lovely glow, how love - - ly glow, how

flow, - - - the coun - te - nance how love - ly glow, how

6 7 7 6 7 6 # #

Allegro



lovely, lovely glow. Beauties may vaunt, the charms of Paint, faint are the

lovely, lovely glow. Beauties may vaunt, the charms of Paint, faint are the

6 # 6 # 6 #



Graces these add to the Eyes. Nought but the Bottle, genuine charms sup -

Graces these add to the Eyes. Nought but the Bottle, genuine

6 6 6 6 6 6

plies, and gives the Cheek a Lustre that ne'er dies, - - - that ne'er

charms supplies, and gives the Cheek a Lustre that ne'er dies, - - - that ne'er

dies. Nought but the Bottle, nought but the Bottle, genuine charms supplies

dies. Nought but the Bottle, genuine charms - - - supplies

and gives the Cheek - - - a Lustre that ne'er

and gives the Cheek, and gives the Cheek a Lustre that ne'er

dies, that ne'er dies, - - - and gives the Cheek - - - a

dies, that ne'er dies, - - - and gives the Cheek a

6 # # # # 7 5 6 7 6 5
#3 #3 4 #3

Luf - - - tre that ne'er dies.

and gives the Cheek a Luf - tre that ne'er dies.

6 # 6 # 6 #

A two part S O N G,

Set by M.^r H. Purcell.

When Myra sings, - - - When Myra sings, - - -

When Myra sings, - - - When Myra sings, - - -

7 6 4 2

we seek th' in - chaunt - - - - ing found, th' in chaunt -

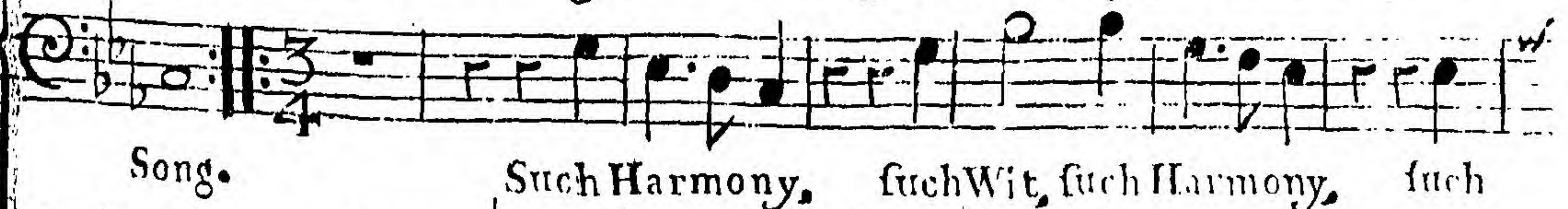
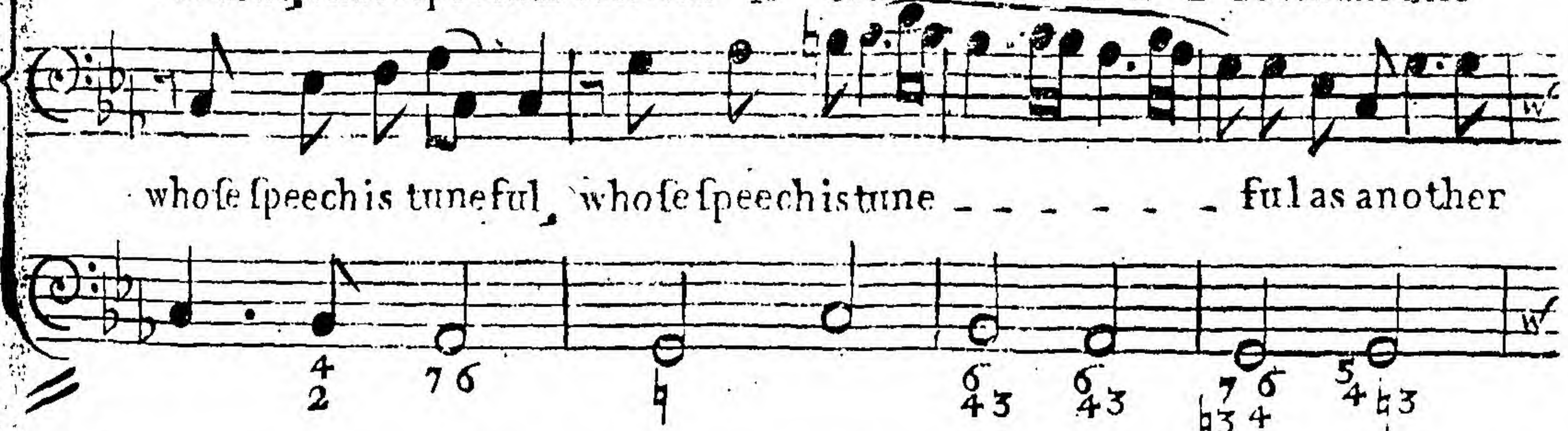
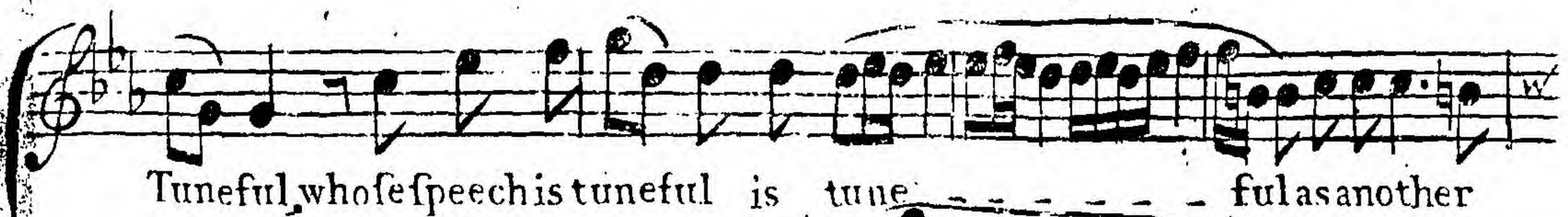
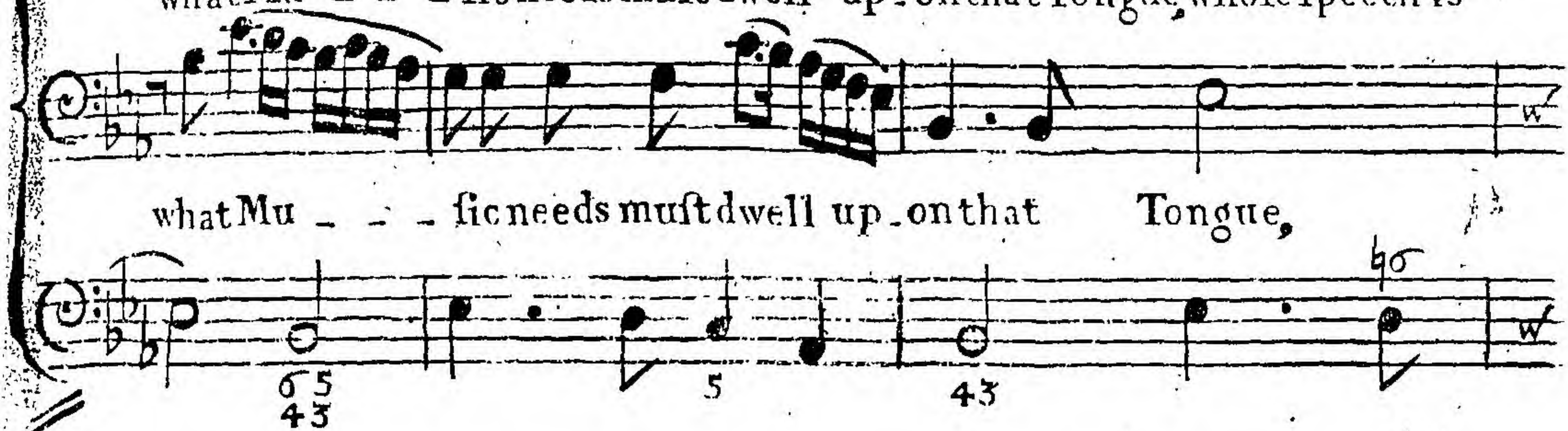
we seek th' in chaunt - ing found, th' in chaunt -

ing found, and blest the Notes, and blest the Notes,

ing found, and blest the Notes, and blest the

which do so sweetly, so sweetly, so sweet-ly wound, what Mu - - - sic

Notes, which do so sweetly, so sweetly, so sweet-ly wound,



Wit a face so Fair, so many, so many pointed Arrows who, who can bear, the

Wit a face so Fair, &c.

flavethat from her Wit, and Beauty flies, if she but

if she but reach him, but reach him

reach him, but reach him with her Voice, if she but reach him with her

with her Voice, if she but reach him with her Voice, he

Very Slow

Voice, he dies, he dies, he dies, he dies, he dies, he dies, - - he dies, he

dies, he dies, he dies, he dies, he dies, he dies, he dies, he

764 6


6 6 5 4 6 3 6 6 5 6 6 3 6 7 6 5 3

3 4 3 2 4 3 4 3


A musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of a half note B-flat, a quarter note C, a quarter note D, and a half note E. This is followed by a double bar line, then a series of six dotted lines, indicating a continuation or a specific musical effect.

he dies .

CHANSON FRANCOIS, Translated by Matt Prior.
A two part SONG, Set by Mr. Travers.



Why thus from the Plain does my Shepherdess rove, - - - - -



Why thus from the Plain does my Shepherdess

forfakeing her Swain and neglecting his Love, you have heard

rove — — — — — forfakeing her Swain and neglecting his Love

all my grief, you see, you see how I die, O give some relief, O

you have heard all my grief, you see, you see how I die, O give some relief

some relief to the Swain, to the Swain whom you fly, whom you fly, How can

O give some relief to the Swain, to the Swain whom you fly,

you complain, or what am I to say since my Dog lies unfed, and my Sheep,

How can you complain, or what am I to say since my Dog lies unfed, and my

my Sheep run a-stray, my Dog lies unfed, my Sheep run a-

Sheep, my Sheep run astray, my Dog lies unfed, my Sheep run a-

stray, need I tell what I mean, need I tell what I mean, that I languish alone, that I lan-

stray, need I tell what I mean, need I tell what I mean, that I languish alone, I

Fingerings and breath marks (w) are indicated throughout the score.

guish alone, when I leave all the Plain, when I leave all the Plain, you may
languish alone, when I leave all the Plain, when I leave all the Plain,

gues 'tis for One, you may gues, you may gues 'tis for One.
you may gues 'tis for One, 'tis for One.

A two part S O N G,

Set by D.^r Green.

Vivace

Why all this whining, why all this pining, Love is a folly and Beauty is

vain. why all this whining, why all this pining, Love is a folly, and

Why all this whining, why all this pining, Love is a folly, and Beauty is

Beauty is vain. why all this whining, why all this pining, Love is a folly, and

vain. Beauty is vain. why all this whining, why all this pining, Love is a

Beauty is vain. Nothing so common, as wealth and Woman; to raise the

folly, and Beauty is vain. Nothing so common, as wealth and Woman,

Vapours and so dull the Brain, to raise the Vapours and so dull the Brain,
to raise the Vapours and so dull the Brain, so dull the Brain dull the Brain.

56 764 5

To him that's merry, that's frolick and airy, nothing is
To him that's merry, that's frolick and airy, that's frolick and airy,

564

grie - - vious, and nothing is sad. nothing is grievous, and nothing is
nothing is grie - - vious, nothing is sad. nothing is sad.

564 43 7 6 2 6

sad. nothing is grievous, and nothing is sad.

nothing is grievous, and nothing is sad. Then rouse thy Spirit, and

6 b 6 6 4 6 4 b 4

Then rouse thy Spirit, and take of thy Claret,

take of thy Claret, then rouse thy Spirit, and

7 7

in one smiling Bumper, in one smiling Bumper a cure to be

take of thy Claret, in one smiling Bumper, in one smiling Bumper

b7 6 4 #

had, in one smiling Bumper a cure's to be had, in one smiling

cure's to be had, in one smiling Bumper a cure's to be had, in one smiling

A three part SONG,

Set by M^r Morly.


Where art, where art thou wanton, where art thou, and I, for long

Where art, where art thou wanton, where art, where art thou

Where art.



have fought thee, and I so long have fought thee, I so long, so long have fought



where art thou, where art thou wanton, where art thou, and I so long have fought



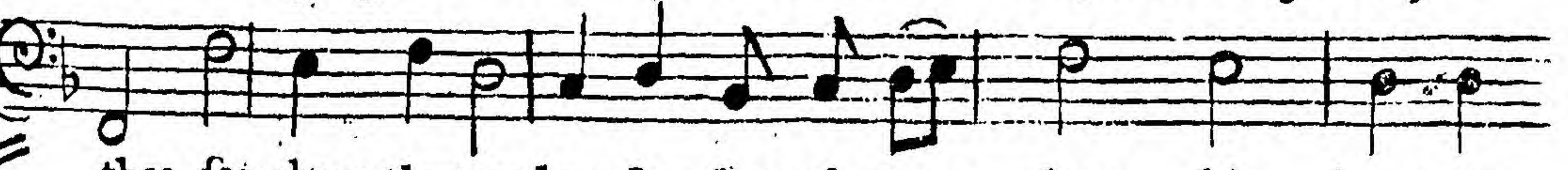
where art thou, wanton, where art thou and I so long have fought



thee, see where thy true love, where thy true



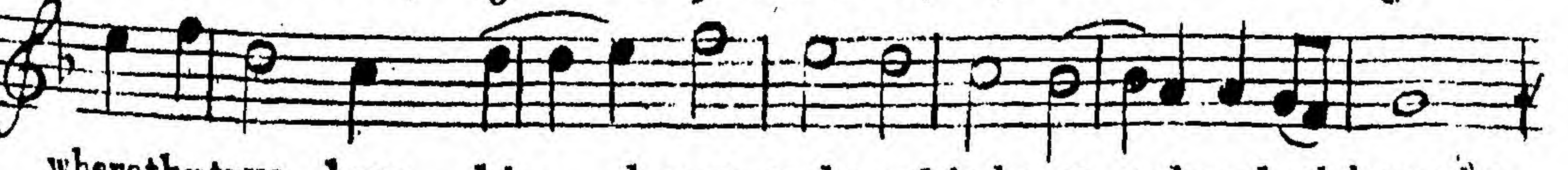
thee, see where thy true love, his heart to keep hath brought thee, see



thee, see where thy true love, see where thy true love, his heart to



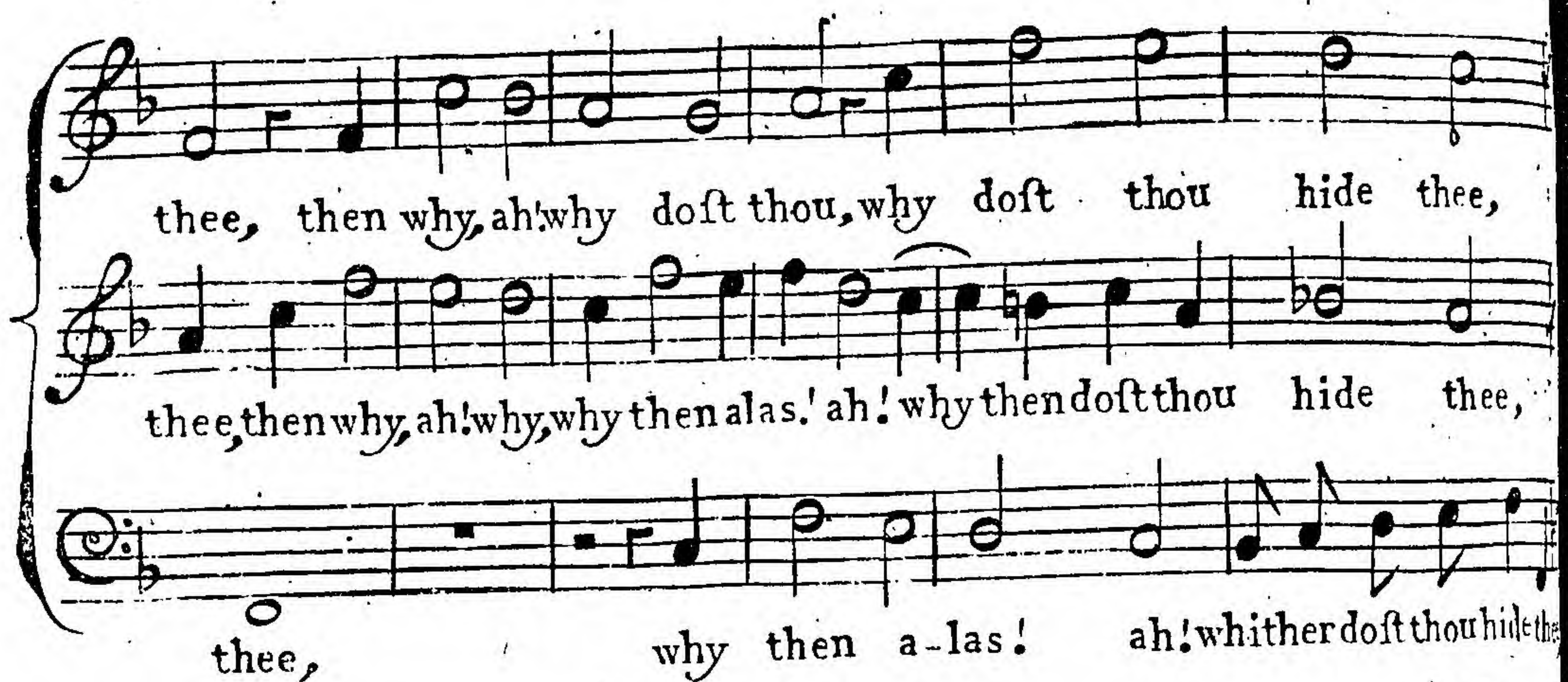
love, see where thy true love, his heart to keep hath brought



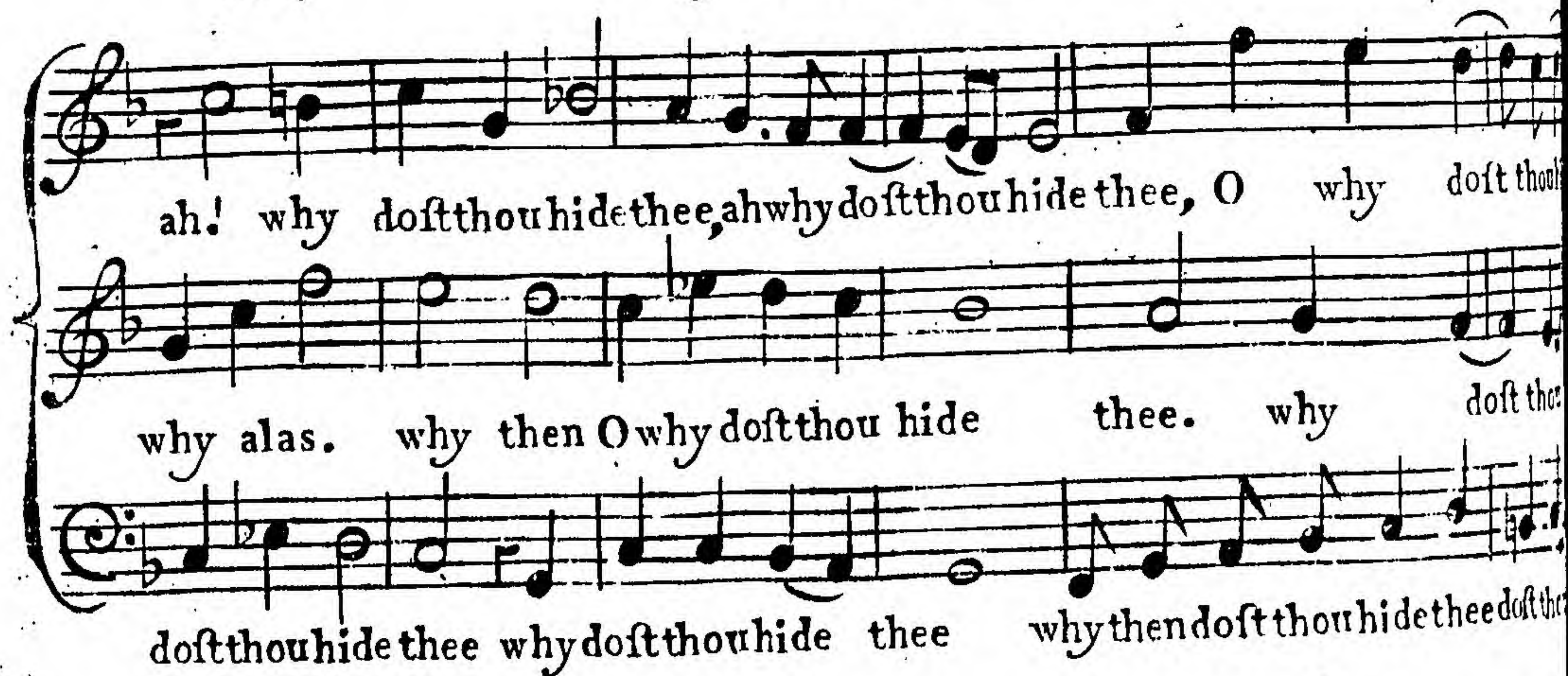
where thy true love, his heart to keep, his heart to keep hath brought



keep hath brought thee, hath brought thee, his heart to keep hath brought



thee, then why, ah! why dost thou, why dost thou hide thee,
 thee, then why, ah! why, why then alas! ah! why then dost thou hide thee,
 thee, why then a-las! ah! whither dost thou hide thee,



ah! why dost thou hide thee, ah! why dost thou hide thee, O why dost thou
 why alas. why then O why dost thou hide thee. why dost thou
 dost thou hide thee why dost thou hide thee why then dost thou hide thee dost thou



de thee, still I follow thee, still I follow, follow thee, but thou fleest me,
 hide thee, still I follow thee, still I follow, follow thee, but thou fleest
 hide thee, still I follow thee, still I follow, follow thee, but thou fleest me, still I

still I follow thee, but thou fliest me, thou fliest me, O why fliest thou me, say un-
 kind, and be no more unkind, no more, no more deride me, where art,
 say and be no more unkind, no more, no more deride me, where art, where art
 say unkind, and do not thus de - - ride me,
 where art thou wanton, where art, where art thou, where art thou, where art
 thou wanton, where art thou, and I so long have sought thee, and I so long
 where art, where art thou wanton, where

thou wanton, where art thou, and I so long have fought thee, see where thy true

have fought thee, I so long, so long have fought thee, see

art thou, and I so long have fought thee, see where thy true

love, his heart to keep hath brought thee, see where thy true love, his heart

where thy true love, where thy true - - love, see where thy true love his

love, see where thy true love. his heart to keep, his heart to keep hath brought

to keep, his heart to keep, his heart hath brought thee.

heart to keep, his heart to keep hath brought thee.

thee, his heart to keep, to keep hath brought thee.

An Alphabetical Table of the Catches, in the 3^d Part of T. Hale's SOCIAL HARMONY.

Pages P^{ts}

Pages P^{ts}

B

Bring the Bowl and cool...	1	3
Boy go down and fill...	2	3
Be not sparing...	-	5

C

Come buy my fine wares...	3	3
Come here's the good health...	4	3
Come honest friends...	5	3
Come my Lads let's now be...	6	3
Come follow me merrily...	-	3
Chairs to mend...	7	3
Come let us laugh...	-	3
Come all noble Souls...	8	3
Come let us drink...	9	3

D

Democritus dear Droll...	10	3
--------------------------	----	---

F

Fye nay prithee <i>John</i> ...	11	3
---------------------------------	----	---

G

Giles Jolt as sleeping...	-	3
Good good indeed...	12	4

H

Have you observ'd the Wench...	14	3
Hark the bonny Christ Church...	15	3
Hark! <i>Harry</i> ...	-	3
How soft the delights...	16	3
Here waiter...	40	3

I

I Thomas of Bedford...	17	3
Ink come buy my fine...	18	4
In drinking full Bumpers...	19	3
I've lost my Mistrefs...	20	3
If neither Brads nor...	21	3
Jolly Mortals fill your	22	3

Jack thou'rt a Toper...	23	3
-------------------------	----	---

L

Let's drink and let's sing...	24	4
-------------------------------	----	---

M

Mortals learn your lives...	-	3
-----------------------------	---	---

N

Now that the Spring...	25	3
New Oyfters...	-	3
No longer <i>Orpheus</i> ...	41	4

O

On the poor confin'd Debtors...	26	3
Once twice thrice...	27	3
O <i>Abfalom</i> my Son...	-	3

P

Prithee foolish Boy...	28	3
------------------------	----	---

S

Say good Master <i>Bacchus</i> ...	29	3
Sum up all the delights...	30	3
So peaceful rests without...	31	3

T

To our Musfical Club...	32	3
The Macedon Youth...	-	4
This Tomb be thine <i>Anacreon</i> ...	42	3

U

Under this Stone lies...	33	3
Up and down this World...	34	3

W

Wou'd you know how...	-	3
Who comes there stand!	35	3
What <i>Aaron</i> Drunk?	36	3

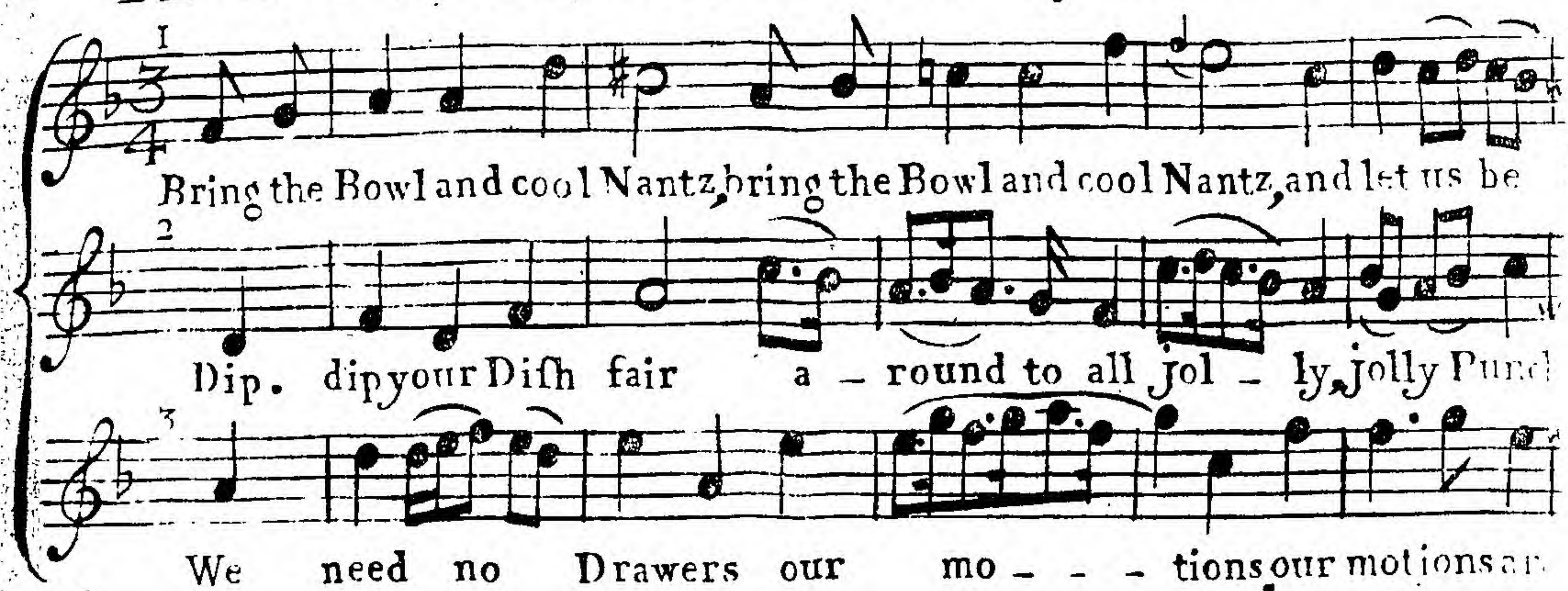
Y

Young <i>Collin</i> cleaving of a...	38	3
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CATCHES, for 3, 4, and 5 VOICES.

by Several Masters

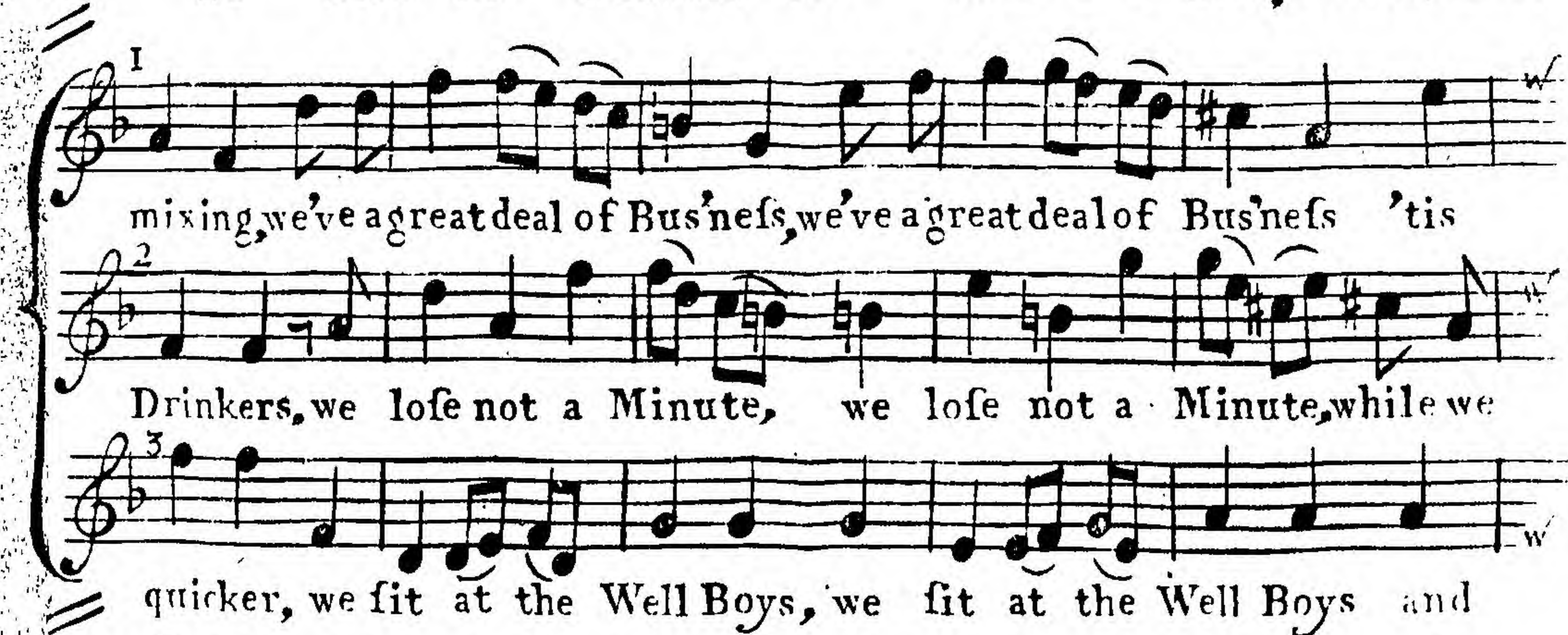
A CATCH, A 3 VOC. by M.^r H. Purcell.



1
Bring the Bowl and cool Nantz, bring the Bowl and cool Nantz, and let us be

2
Dip. dip your Dish fair a - round to all jol - ly, jolly Pund

3
We need no Drawers our mo - - tions, our motions are



1
mixing, we've a great deal of Bus'ness, we've a great deal of Bus'ness 'tis

2
Drinkers, we lose not a Minute, we lose not a Minute, while we

3
quicker, we sit at the Well Boys, we sit at the Well Boys and



1
time to be fixing. Dip &c.

2
are our own Shinkers. We &c.

3
drink richer Liquor. Bring &c.

2 *All.^o* **A CATCH, A 3 VOC.** by M.^r Simon Ives.

Boy go down, and fill the other Quart, that we may drink the
fore that we depart, make haste & come away, for here we must not
then you knave, well meet another day, O do not frown you arrant
Captain's health before that &c.
stay, be nimble. then you &c.
Clown, when we cry, Boy go &c.

Largo. **A CATCH, A 5 VOC.** by D.^r Hayes.

Be not sparing, Leave
Herring, buy my Herring, my Herring,
Fresh from Malahide,
eat 'em with pure fresh Butter, and Mustard, their Bellies are
fixpence a dozen to get me some Bread, Or like my own
Malahide 5 Miles from Dublin famous for Oysters.



 1 off swearing, buy my 2^d w/

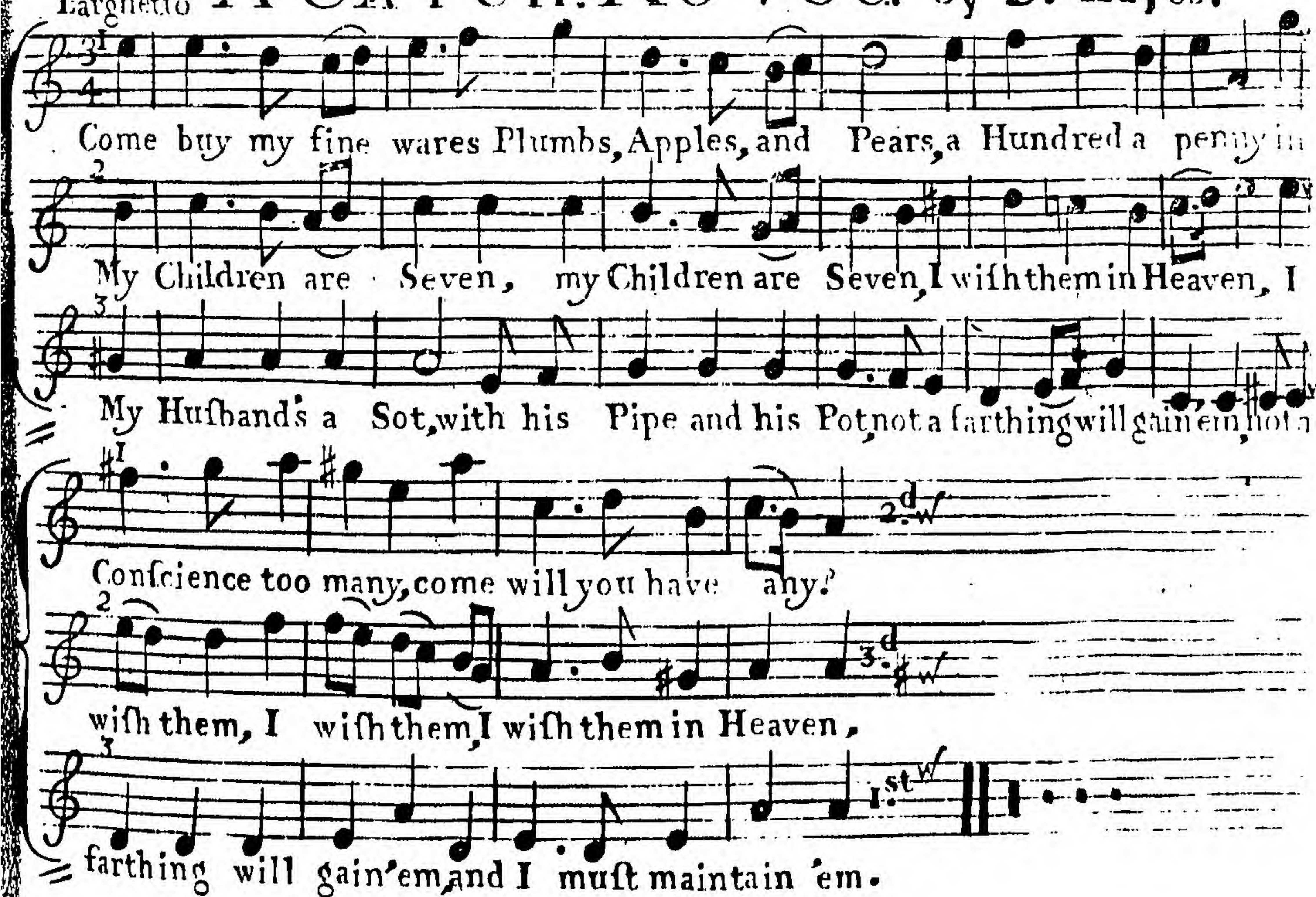
 2 buy my Herring, 3^d

 3 better ne'er was try'd, Come 4th w/

 4 soft, and as white as a Custard, Come 5th

 5 Herrings I soon shall be Dead. 1st Be c.c.

Larghetto **A CATCH. A 3 VOC.** by D.^r Hayes.



 1 Come buy my fine wares Plumbs, Apples, and Pears, a Hundred a penny in

 2 My Children are Seven, my Children are Seven, I wish them in Heaven, I

 3 My Husband's a Sot, with his Pipe and his Pot, not a farthing will gain 'em, not a

 1 Conscience too many, come will you have any? 2^d w/

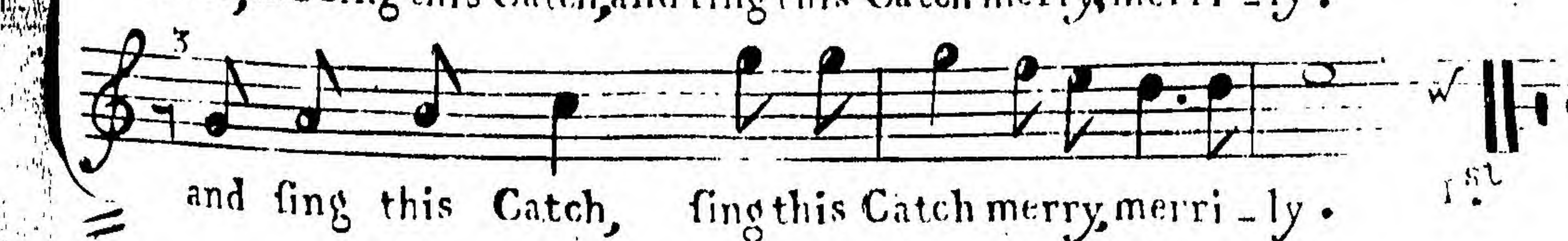
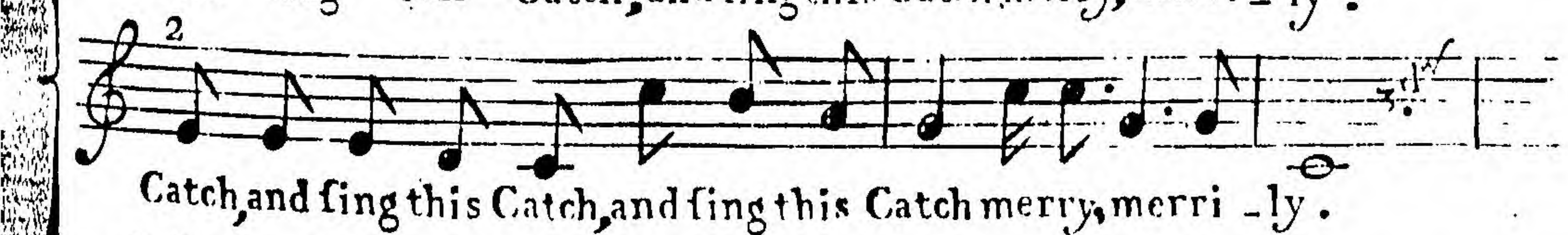
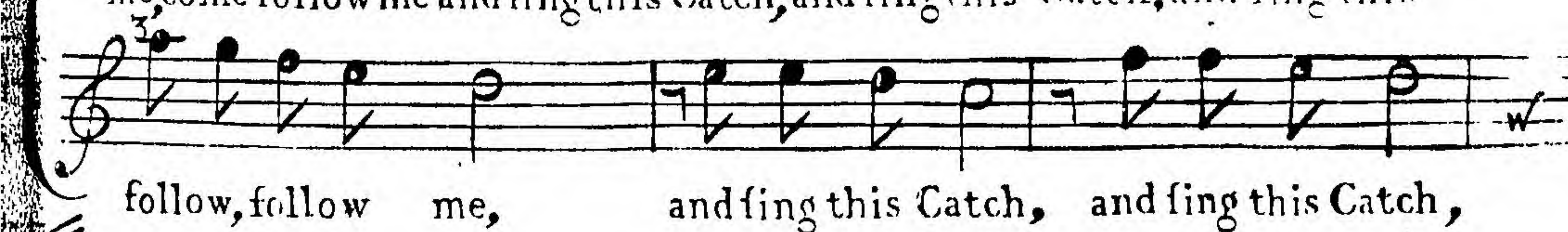
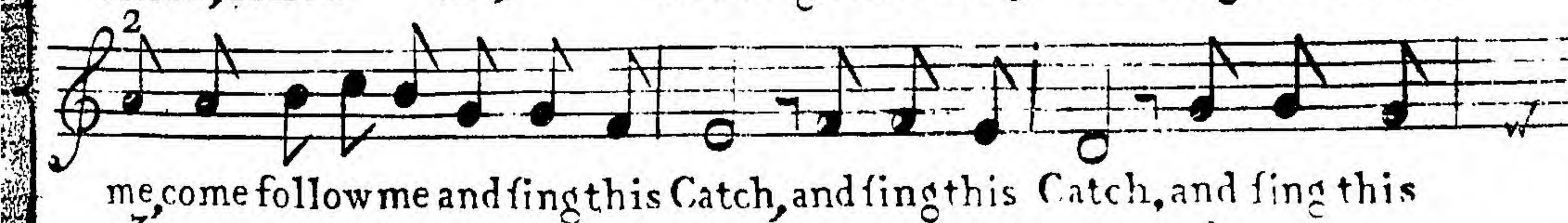
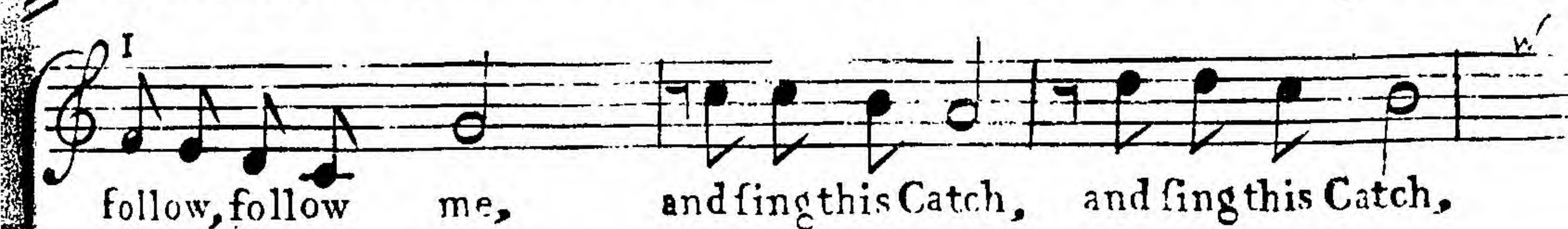
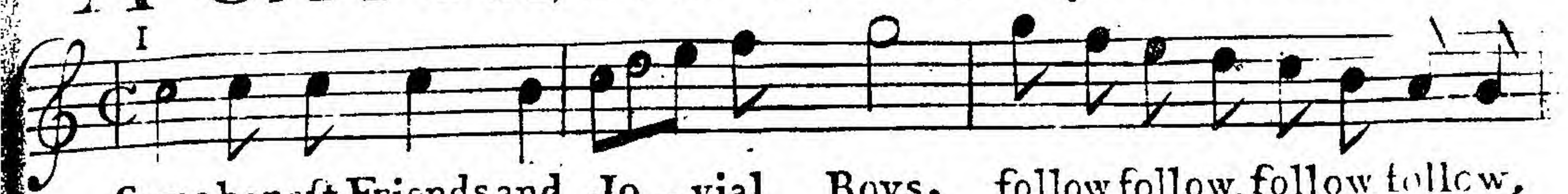
 2 wish them, I wish them, I wish them in Heaven, 3^d w/

 3 farthing will gain 'em, and I must maintain 'em. 1st w/

4 A CATCH. A 3 VOC. by D.^r Cæsar.

Come here's the good health Master Steward pro-poses, to our Members the
 Tho' now they de-fert us, we shall catch 'em one day, we'll drink and be
 But tho' they are absent let's do 'em no wrong, for their Liquor we'll
 else where are fud - ling, are fuddling
 merry, with what, with what, with what,
 pay 'em, we'll pay 'em, we'll pay 'em, we'll pay 'em
 fuddling their Noses. Tho' &c.
 what they must pay. But &c.
 with a Song. Come &c.

A CATCH, A 3 VOC. by M.^r Simon Ives.



1st

6 A CATCH, A 3 VOC. by M.^r John Hilton.

Vivace

Come my Lads let's now be merry, laugh, and sing, and drink old
 With a hey, down a derry, with a hey down, hey down
 Hey, with a ho, with a hey down, down, down derry, with a hey down
 Sherry. With &c.
 derry. with a Hey &c.
 derry. Come &c.

A CATCH, A 3 VOC. by M.^r Edward Nelham.

Come follow me merrily, merrily Lads, Come follow me merrily ah. And
 And we will sing Sol Fa, Fa, Sol, Fa, Fa, Fa, Sol, Sol, Fa. Put
 Put Sol before La, and Fa after Mi, Sol, La, Mi, Fa, Mi, La, Mi, Fa. Come

THREE OXFORD CRIES. by D.^r Hayes. ⁷

1
Chairs to mend, old Chairs to mend, Rush or Cane bottom'd old

2
Mackarel, new Mackarel, new

3
Old Rags. any Old Rags. take Money for your old

1
Chairs to mend, old Chairs to mend, new

2
Mackarel, new Mackarel,

3
Rags. any Hare skins. or Rabbit skins.

A CATCH, A 3 VOC. by D.^r Greene.

Allegro

1
Come let us laugh let us drink let us sing the Winter to us is as good as the

2
care not a feather for wind or for Weather by Night and by Day we sport and

3
ferring our Notes to - ge - ther Conferring our Notes

Spring, the Winter to us is as good as the Spring, We
play, by Night and by Day we sport and play, Con-
gether, our Notes, our Notes to -ge -ther. 1st

A CATCH, A 3 VOC. by D.^r Greene.

Allegro

Come, come all noble Souls whose skill in Music's Art, do join in
For, in this pleasant Grove we'll sit we'll drink, and sing, and imi-
The Muses Nine shall know, and all must plainly see, our off'ring at

this So - ci - e - ty to bear - - - a Part,
taste those cheerful Birds now in the Spring,
their Shrine is Love, is Love and Harmony.

A CATCH, A 3 VOC. by M.^r H. Purcell.⁹



Come, come, let us drink, let us drink, let us drink, let us drink, 'tis in



But Wine, wine, wine, wine, wine, and good Cheer will in



Boys. hand, hand about, hand, hand about, hand, hand about, Bowl the de.



vain to think, like Fools in Grief or Sadness, let our Money fly - -



spite of our fear, inspire our hearts with Mirth Boys, the times we live, to



light of my Soul, and to my hand, to my hand commend it, a Fig, a Fig for



and our Sorrows die, all Worldly care is Madness,



wine, to wine let us give, since all, since all must turn to Earth Boys.



Chink, 'twas made to buy drink, and before - - we go hence we'll spend it.

10 *All^o Mod^o* **A CATCH A 3 VOC.** by D.^r Hayes.

Democritus dear Droll, re-visit, revisit Earth. re-visit, revisit Earth, th your

Sad *Hera-clitus* ferious Wretch, re-turn, return, in

Between you both, between you both I unconcern'd stand by:

Follies glut, - - - thy heigh-ned Mirth:

louder. grief, our great-er Crimes to mourn:

hurt, can I laugh, and honest, and honest need I cry?

A CHIDING CATCH, A 3 VOC. by D.^r Blow.

Fie! nay! prithee John! do not quarrel Man!

you're a Rogue, you've cheated me, I'll prove before this Company, I

Sir, you lie, I scorn your word, or any Man that wears a Sword, for

1 let's be merry, and drink a-bout.

2 car'n't a farthing, Sir! for all you are so stout.

3 all you huff, who cares a T- or who cares for you.

A CATCH, A 3 VOC. by D.^r Hayes.

Grave

1 Giles Golt as sleeping in his Cart he lay, some

2 Giles wakes and cries, what's here, what's here, what's here, a Dickens

3 If he, I've lost Six Geldings to my Smart. if

1 pilf'ring Villains stole his Team, stole his Team a-way:

2 what? why how now am I Giles? or am I not?

3 not, Ods buddikins, Ods buddikins, I've found a Cart.

12 A CATCH, on TOBACCO. A 4 VOC.
to be Sung by four Men while Smoaking their Pipes.

Good, good indeed, the Herb's good weed,
what say the Learned? what say the learned? Vita
say we again, if Life's a smook, as they maintain, if
whether we smook, or whether we sing, let's be Loyal, and remember the King

The first system of the musical score consists of four staves. The first staff is marked with a '1' and contains the lyrics 'Good, good indeed, the Herb's good weed,'. The second staff is marked with a '2' and contains 'what say the Learned? what say the learned? Vita'. The third staff is marked with a '3' and contains 'say we again, if Life's a smook, as they maintain, if'. The fourth staff is marked with a '4' and contains 'whether we smook, or whether we sing, let's be Loyal, and remember the King'. The music is written in a single melodic line for four voices, with various note values and rests.

fill thy Pipe Will, and I prithee Sam
Fumus; Vita Fumus; 'tis what you, and I, and he, and
Life's a Vapour, without doubt when a Man does
let him live, and let his Foes vanish, thus, thus, thus, like,

The second system of the musical score also consists of four staves. The first staff is marked with a '1' and contains the lyrics 'fill thy Pipe Will, and I prithee Sam'. The second staff is marked with a '2' and contains 'Fumus; Vita Fumus; 'tis what you, and I, and he, and'. The third staff is marked with a '3' and contains 'Life's a Vapour, without doubt when a Man does'. The fourth staff is marked with a '4' and contains 'let him live, and let his Foes vanish, thus, thus, thus, like,'. The musical notation continues with various note values and rests, maintaining the same melodic line for four voices.

fill for sure we may smook, and yet sing still, and yet sing

I, you, and he, and I, and all of us, *Sumus*, But,

die they shoud not cry, that his Glafs is run, but, his

like a Pipe, like a Pipe of Spanish, thus, thus like a

still.

then to the Learned,

Pipe is out. But

Pipe of Spanish.

14 A CATCH. A 3 VOC. by M.^r Tho.^s Holmes.

1 Have you observ'd the Wench in the Street, She's scarce any
2 Or, have you ever seen, or heard, the Mortal with the
3 since these are merry, why shou'd we take care? Mu-ficians like Ca
1 Hofs, or Shoes to her Feet. yet She is very merry, and wth the cries, th
2 Lyon taw — ny Beard, he lives as merrily as any heart can
3 melians, must live by the Air, then let's be Blith, and bonny, and no good meet
1 sings, I ha' Hot Codlings, Hot Codlings.
2 with, and still he cries, Buy a Brish, Buy a Brish.
3 balk, for when we have no Money, we shall find Chalk.

A CATCH A 3 VOC. by D.^r Aldrich. 15

Hark! the bonny Christ-church Bells, One, Two, Three, Four, Five, Six, they

Hark! the First and Second Bell, that ev'ry day at Four and

Tingle Tingle Ting goes the small Bell at Nine, to call the Bearers home,

found so wondy great, so wondrous sweet, and they trol so merrily, merrily

Ten cries Come, come, come, come, come to Pray'rs, and the Virgertroops before y^e Deaⁿ,

but the Devil a Man will leave his Can, till he hearsthemighty Tom.

A CATCH, A 3 VOC. by M.^r Eccles.

Hark! Harry, Harry, Hark! Harry, tis late, come let us begone, for

say't a'fo, say't a'fo, say't thou so honest Lad, what makes him so saucy to

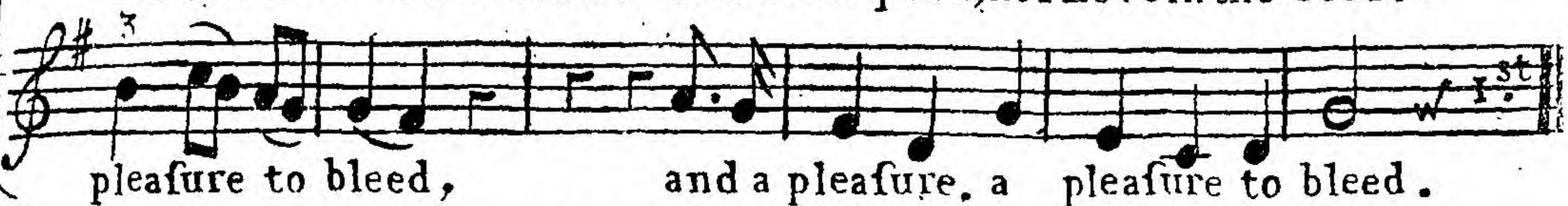
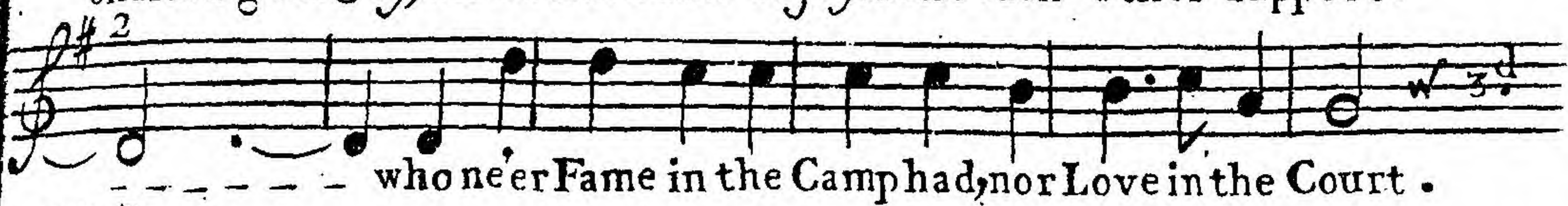
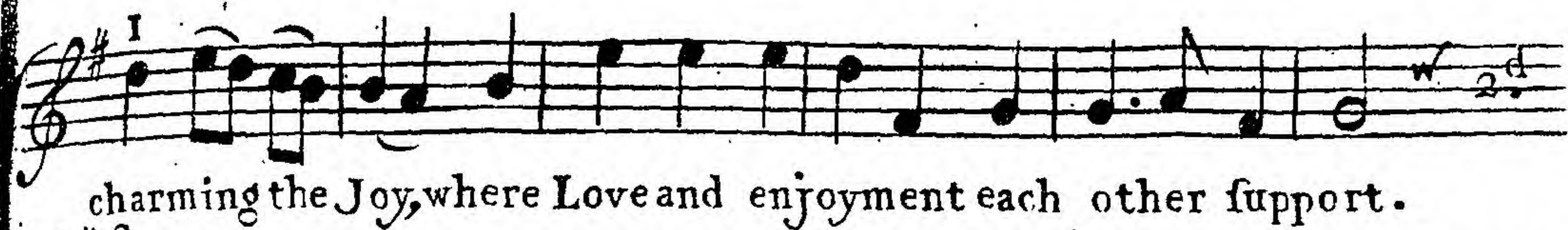
Pish, pish, pish, pish, 'twas done in good part, to get us away.

Westminster Tom, by my Faith strikes One,
 strike One, and yet not tell us the cause why,
 certainly double his Blow if we stay.

A CATCH, A 3 VOC. by D.^r Greene

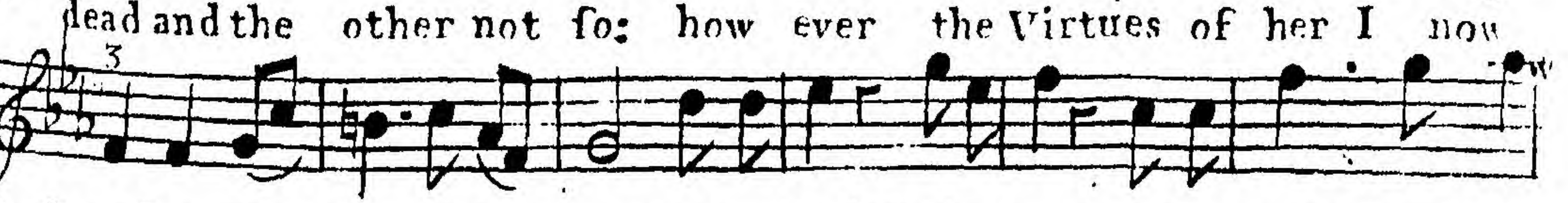
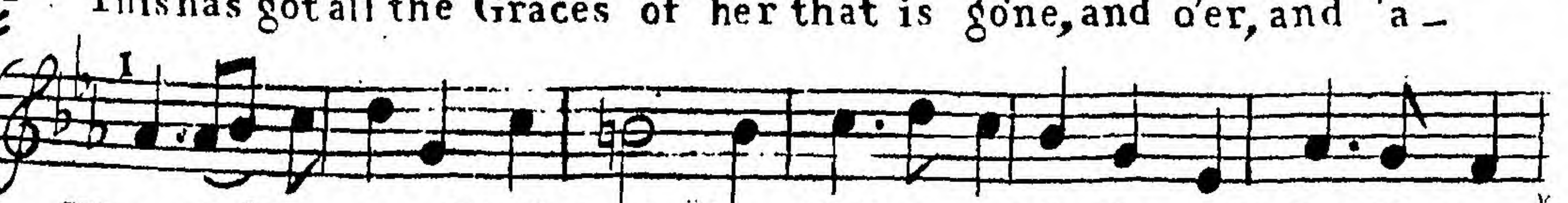
Allegretto

How soft the delights, and how charming the Joy, where Love and en-
 Let the Cynical Fool, call pleasure a Toy, who ne'er Fame in the
 O so kindly Combats each other succeed, where 'tis Triumph to
 joyment each other support, How soft the delights, and how
 Camp had, nor Love in the Court, the Cynical Fool
 die and a Pleasure to bleed, where 'tis Triumph to die and a



The Bedford CATCH A, 3 VOC.

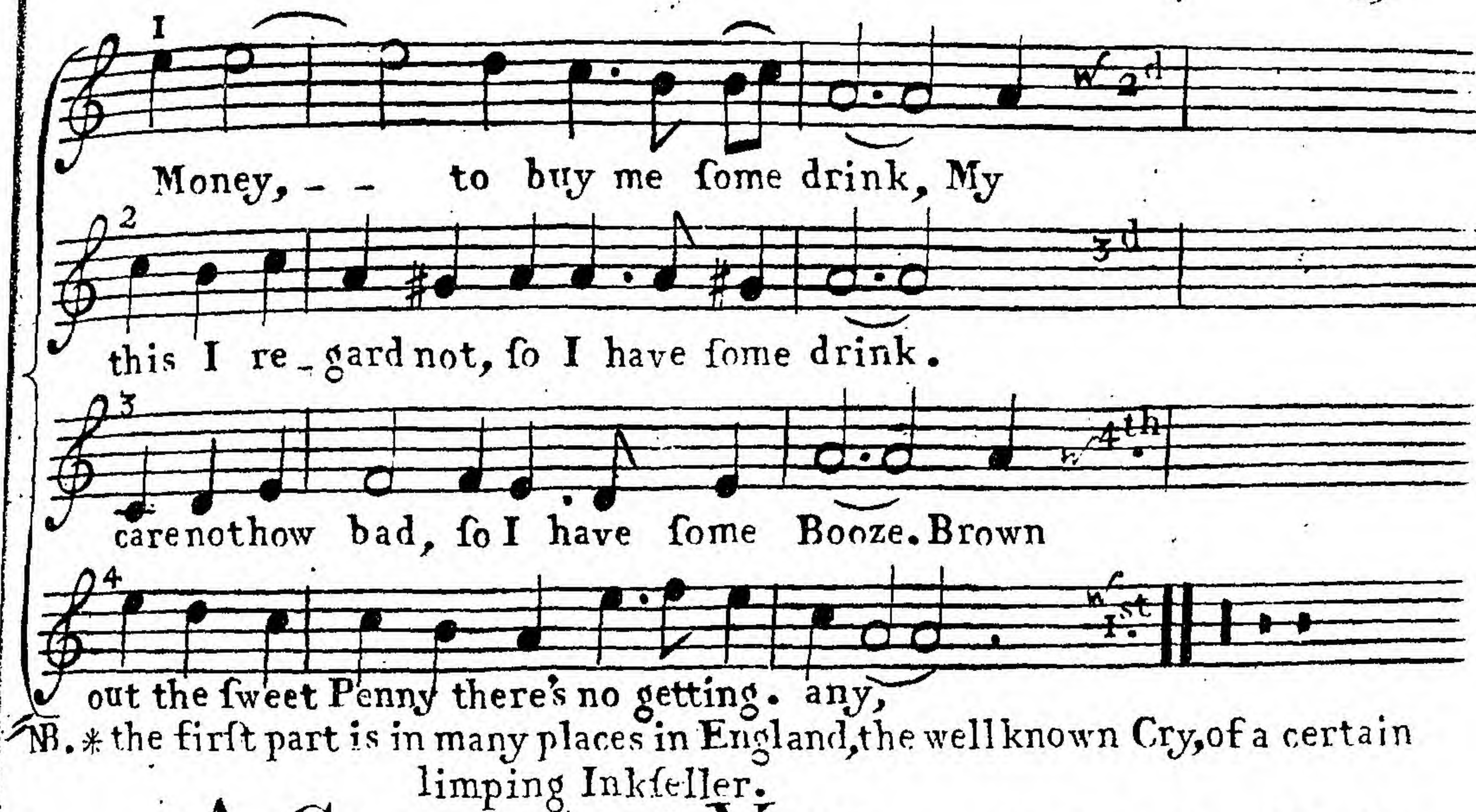
being an Epitaph upon two good Wives the one dead the other living
by M.^r R. Brown.



1
ascend and Ann, my surviving, from the Saints of Wood-end.
2
have make my Burthen more eafy, 'till both are in Grave.
3
- cay. that e'er they should die, or be taken a - way.

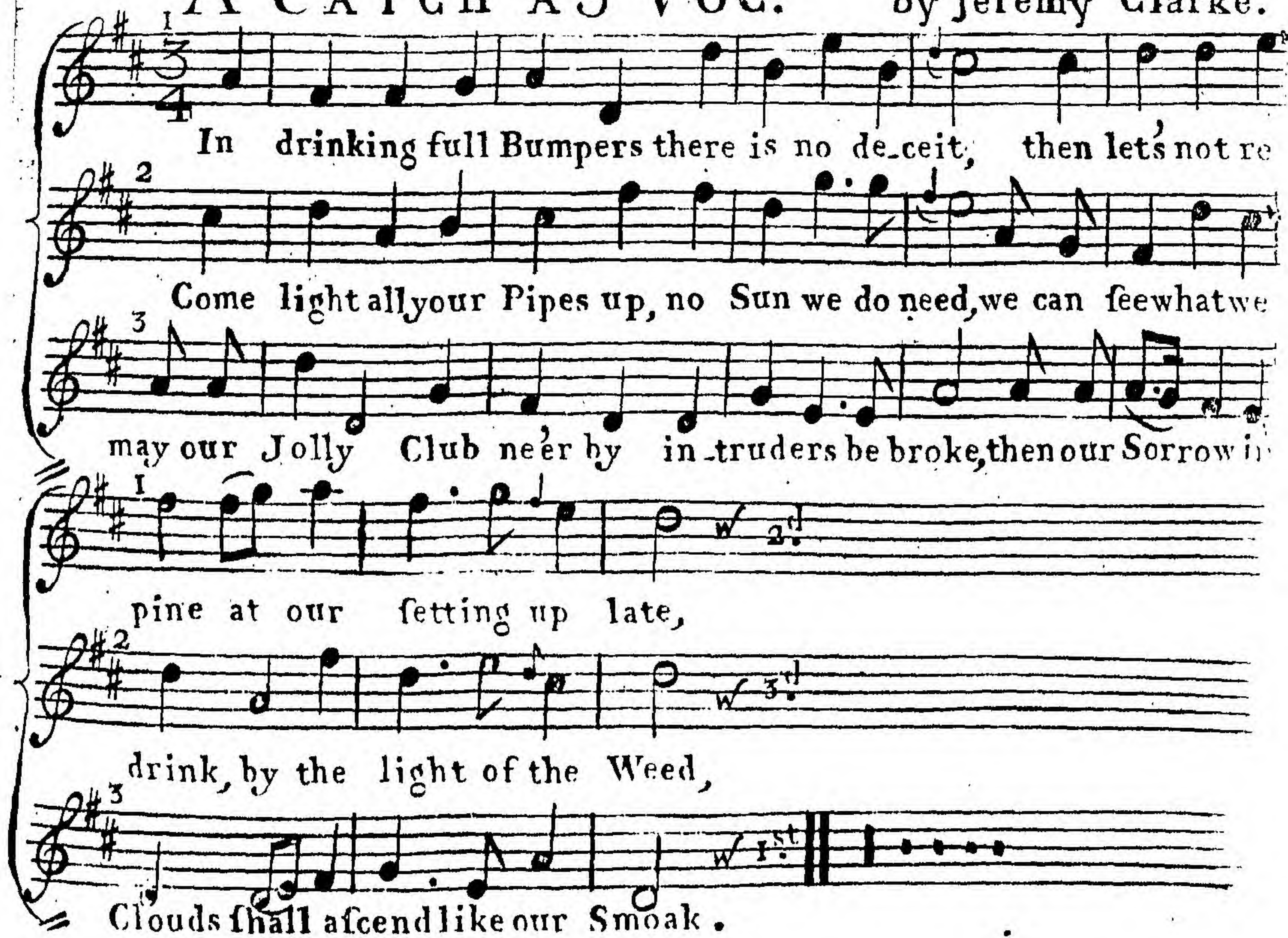
A CATCH A VOC. by D.^r Hayes.

All.^o moderato
1
Ink, - - - Ink, - - come buy my fine writing Ink,
2
Barrel's grown old, grown old, nigh spent is my Ink, nigh spent is my Ink, all
3
My Cloaths they are torn, and as for my Shoes, I care not how bad fo
4
Beer, - - brown Beer, - - my Heart, my heart will cheer,
1
come buy my fine Ink, come buy my fine Ink, I want some
2
this I re - gard not fo I have some drink, fo I have some drink, all
3
I have some Booze, - - - fo I have some Booz, I
4
for nought yields more joy than much drink when a dry, but with



Money, - - to buy me some drink, My
this I re-gard not, so I have some drink.
care no how bad, so I have some Booze. Brown
out the sweet Penny there's no getting. any,
NB. * the first part is in many places in England, the well known Cry, of a certain
limping Inkfeller.

A CATCH A 3 VOC. by Jeremy Clarke.



In drinking full Bumpers there is no de-ceipt, then let's not re
Come light all your Pipes up, no Sun we do need, we can see what we
may our Jolly Club neer by in-truders be broke, then our Sorrow in
pine at our setting up late,
drink, by the light of the Weed,
Clouds shall ascend like our Smoak.

A CATCH, A 3 VOC. by D.^r Greene.

Largo Andante.

I've lost my Mistrefs, Horfe, and Wife, - - - - - I've

My Wifewas Ugly, and a Scold, was ugly, and a Scold, a Scold, my

I'm forry for my Horfe, my Horfe,

lost my Mistrefs, Horfe, and Wife, - - - - - I've lost my Mistref

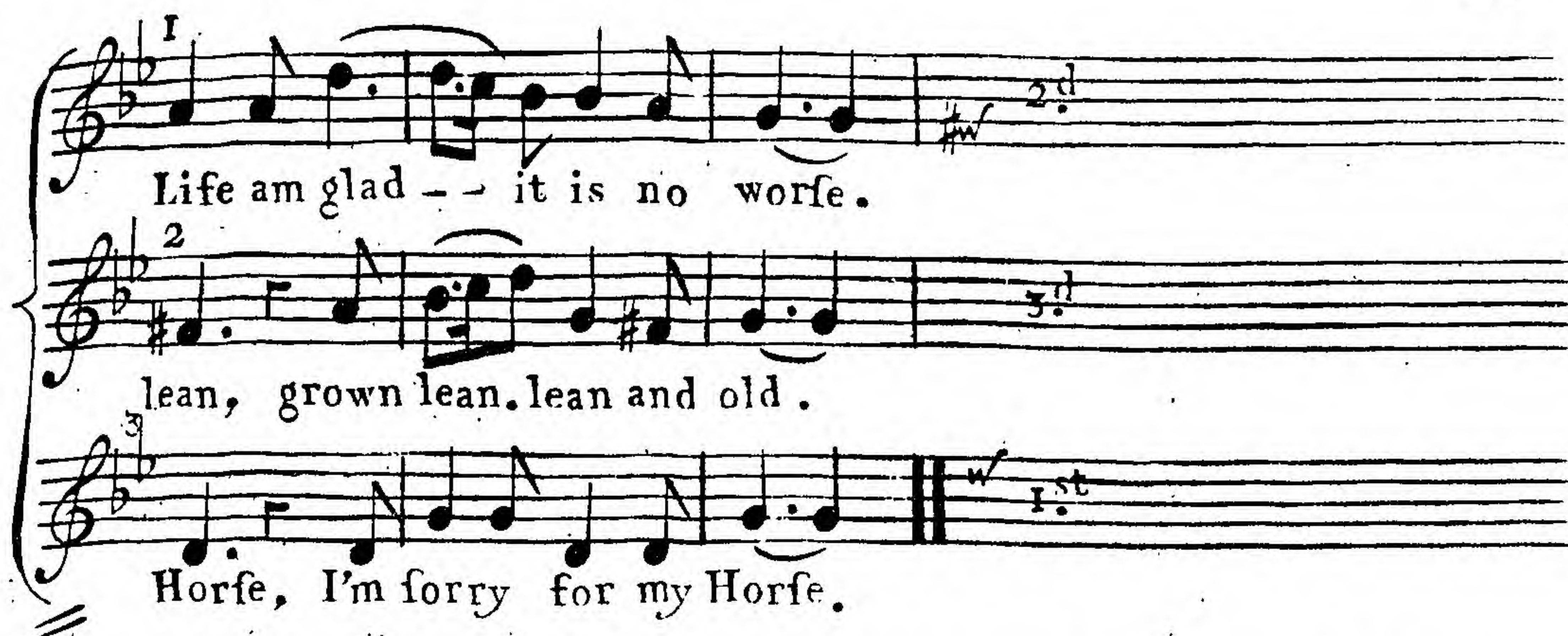
Mistrefswas grown lean and old, grown lean, lean and old, and old, my Wife was ugly,

I'm forry for my Horfe, my Horfe,

Horfe and Wife, - - - - - But when I think on hu-man

and a Scold, was ugly, and a Scold, a Scold. my Mi - - strefs was grown

I'm forry for my Horfe, my Horfe, I'm forry, forry for my



Life am glad -- it is no worfe.

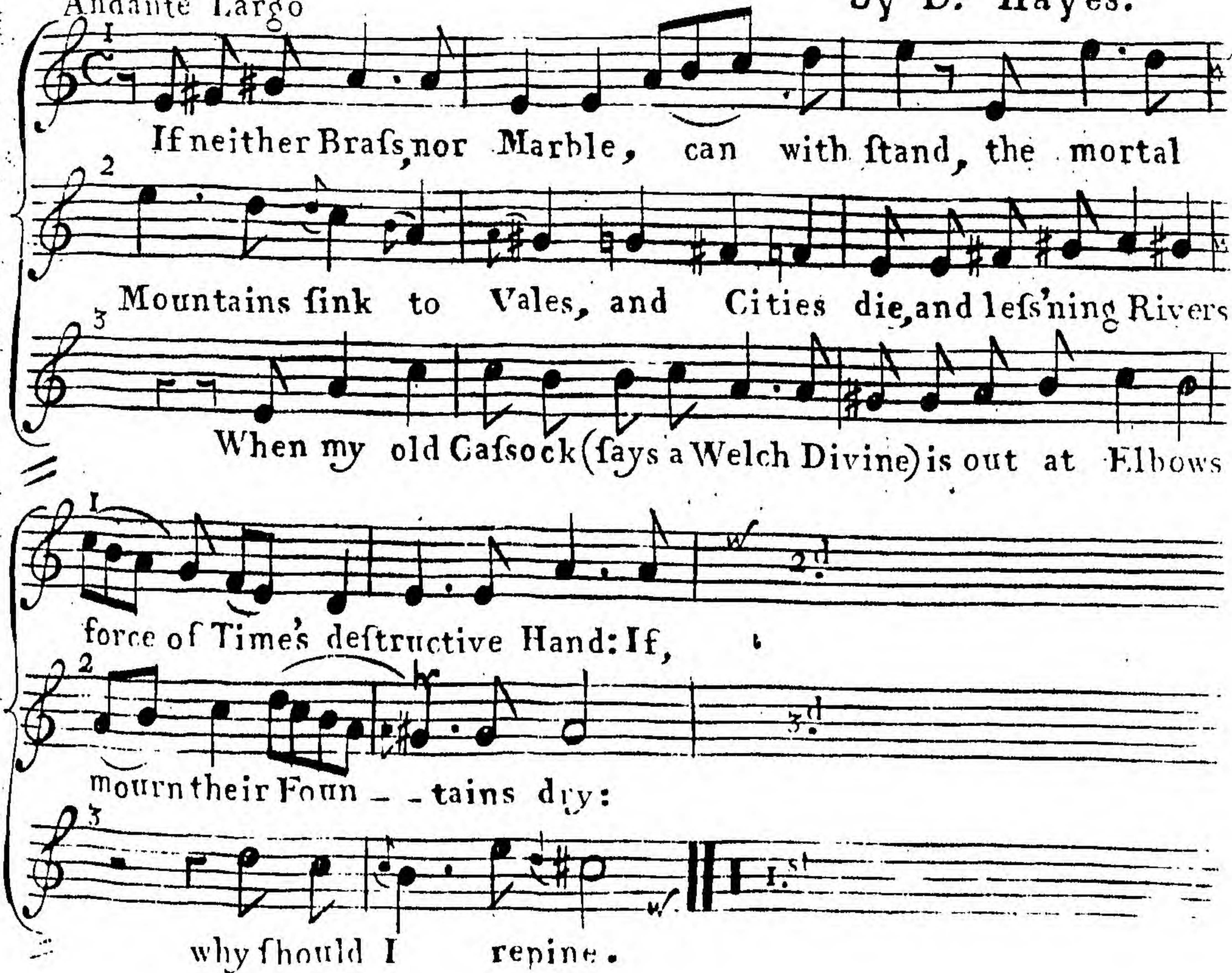
lean, grown lean. lean and old.

Horfe, I'm sorry for my Horfe.

The POWER of TIME, A CATCH, A 3 VOC.

Andante Largo

by D.^r Hayes.



If neither Brasse, nor Marble, can with stand, the mortal

Mountains sink to Vales, and Cities die, and lessning Rivers

When my old Cassock (says a Welch Divine) is out at Elbows

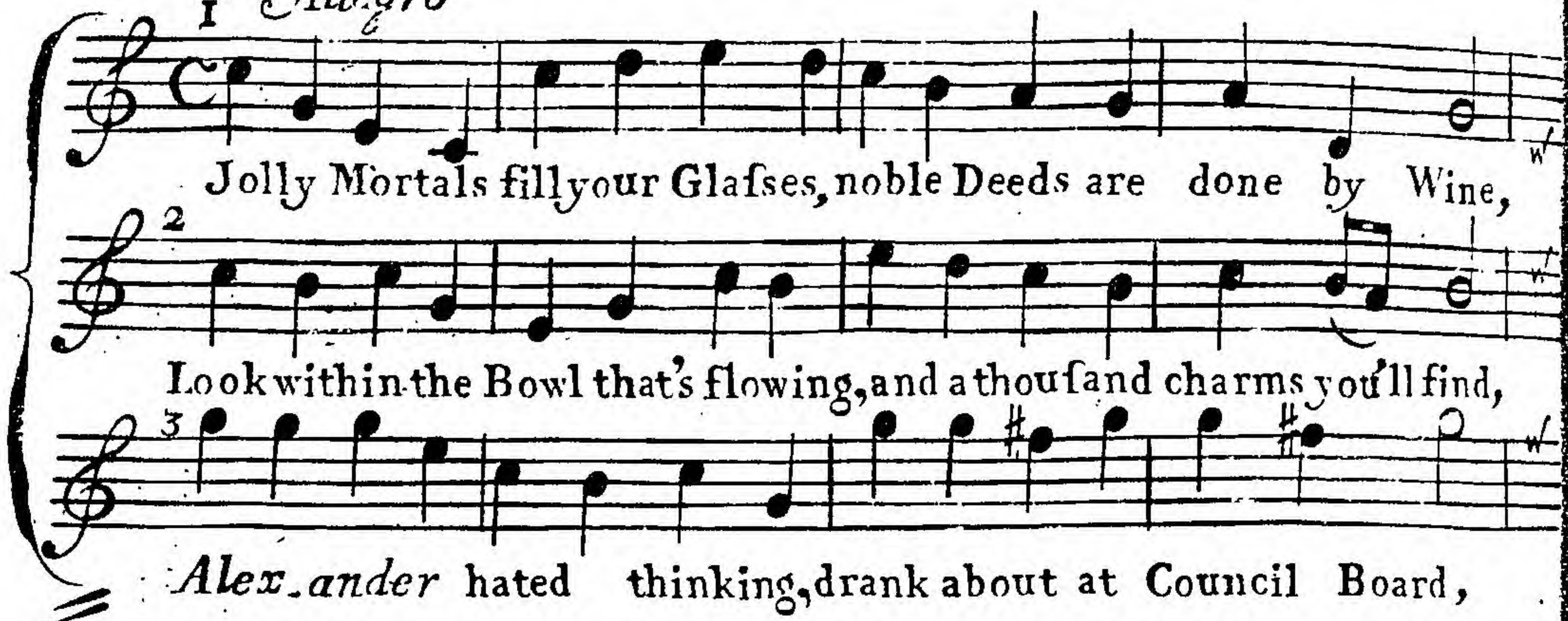
force of Time's destructive Hand: If,

mourn their Foun -- tains dry:

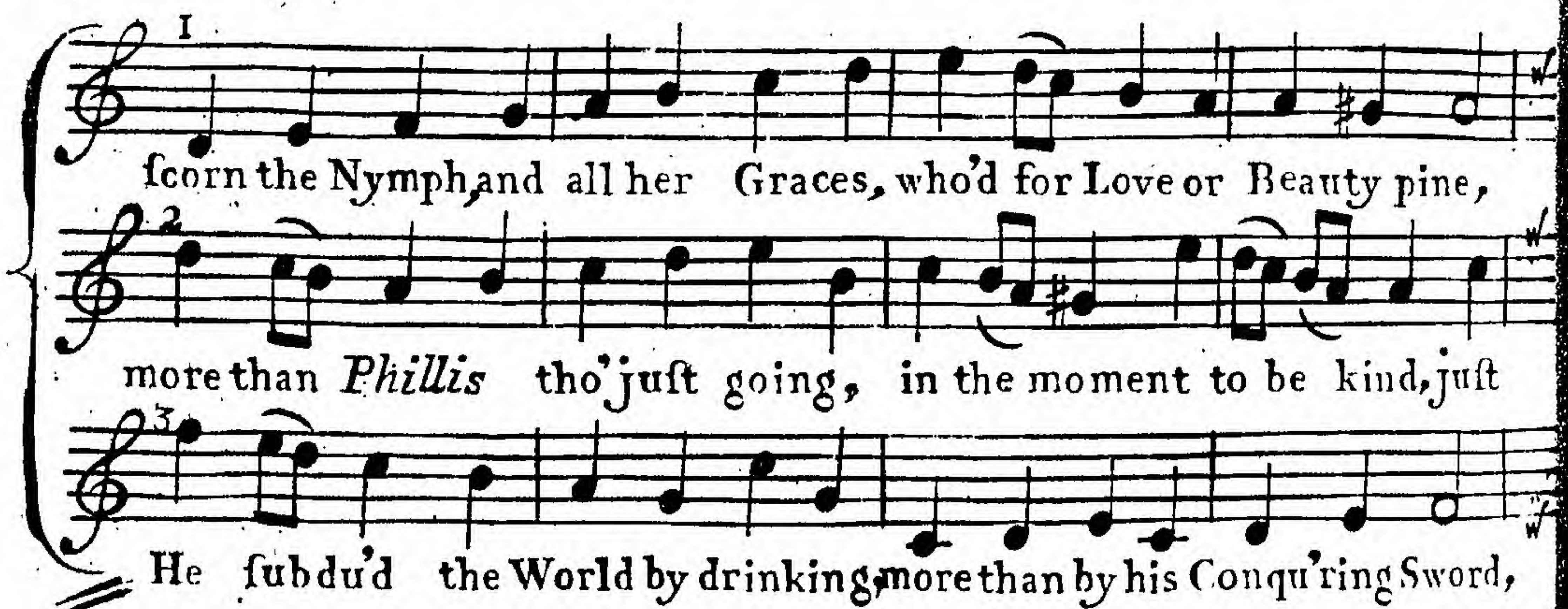
why should I repine.

A CATCH, A 3 VOC. by D.^r Greene.

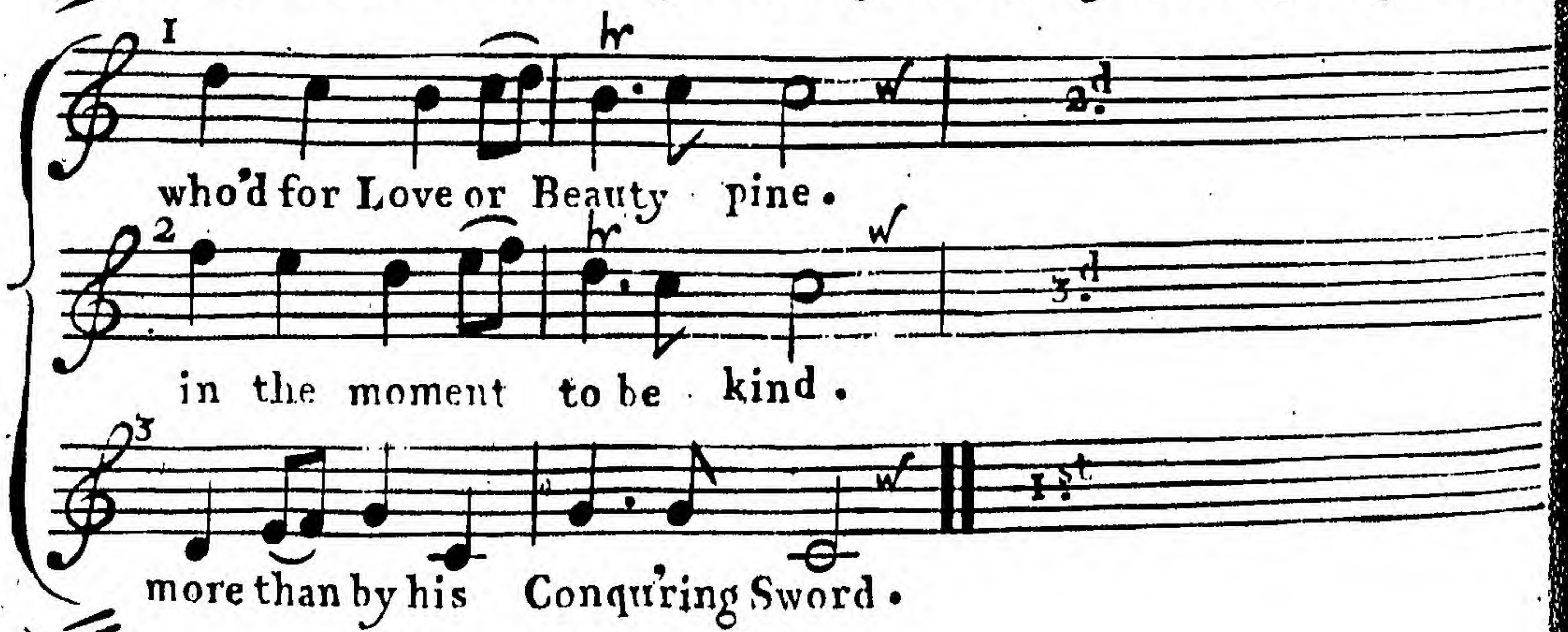
I Allegro



Jolly Mortals fill your Glafses, noble Deeds are done by Wine,
 Look within the Bowl that's flowing, and a thousand charms you'll find,
 Alexander hated thinking, drank about at Council Board,



scorn the Nymph, and all her Graces, who'd for Love or Beauty pine,
 more than *Phillis* tho' just going, in the moment to be kind, just
 He subdu'd the World by drinking, more than by his Conqu'ring Sword,



who'd for Love or Beauty pine.
 in the moment to be kind.
 more than by his Conqu'ring Sword.

A CATCH, A 3 VOC. by M.^r H. Purcell.

Jack thou'rt a Toper, Jack thou'rt a, thou'rt a Toper, let's have tother
 none but a Cuckold, a Cuckold, a Cuckold, a Cuckold bully'd by his
 free, I'm free, and so are you, so are you, so are you to call and
 Quart, Ring, ring, ring, ring, ring, ring, ring, ring, ring we're so
 Wife, for coming, coming, coming, :||: :||: :||: :||: :||: :||: :||: :||:
 knock, knock boldly, knock boldly, knock boldly, knock boldly, tho'
 sober, so sober, so sober 'tis a shame to part.
 late fears a Dome - - - stick strife, I'm
 Watchmen cry past - - - two a Clock.

A CANON 4 in 1.

by D.^r Hayes.

Allegro

Lets drink and let's sing together, in spite of Wind or Weather, for
here true joy is found, so let the Toast go round, Come here's to all honest Men:
fill up your Glafs, fill up your Glafs, drink fair or drink again. Lets go.

A CATCH, A 3 VOC.

by D.^r Greene.

Vivace

Mortals learn your Lives to measure, Not by length of Time, but pleasure,
Soon your Spring must have a Fall, losing Youth is losing all,
Then you'll ask, but none will give, you may linger, but not Live,
Mortals learn your Lives to measure, Not by length of Time, but pleasure.
Soon your Spring must have a Fall, losing Youth is losing all.
Then you'll ask, but none will give, you may linger, but not Live.

A CATCH, A 3 VOC. by M.^r John Hilton.²⁵

Now, that the Spring hath fill'd our Veins, with kind and active
Sing we this Song with mirth, and merry Glee, and *Bacchus* crown the
Shear Sheep that have them cry we still, but see that none es -
fire, and made green Liv'ries for the Plains, and ev'ry Grove a Choir;
Bowland here's to thee, and thou to me, and ev'ry thirsty Soul.
cape, to take off the Sherry, that makes us so merry, and plump as the lusty Grape.

A CATCH, A 3 VOC. by M.^r White.

New Oy - sters, New Oy - sters,
Have you any Wood to Cleave? Have you any Wood to Cleave?
What Kitchen stuff have you Maids what Kitchen stuff have you Maids

1 New Oy - - sters. New:

2 Have you any Wood to Cleave?

3 what Kitchen stuff have you Maids.

Largo

A CATCH, A 3 VOC. by D.^r Greene.

1 On the poor, con - fin'd Debtors, bestow your

2 bestow your Charity, on the poor con -

3 On the poor, bestow your Charity,

1 Charity, for the Lord's, the Lord's sake.

2 fin'd Debtors, on the poor con - fin'd Debtors.

3 bestow your Charity, for the Lord's sake.

A CATCH, A 3 VOC. by M.^r H. Purcell. 27

Once, Twice, Thrice, I Ju - lia try'd, the
Since, and since, I can no better, better thrive, I'll
so kifs my A, - so kifs my A, - so kifs my A, disdain - ful Sow, good
scorn - - - ful Puffs as oft de-ny'd, And
cringe - - - to neer a B - a live, so kifs my A -
Claret, good Claret is my Mistriss now.

A CATCH A 3 VOC. by M.^r Charles King. M.B. late Almoner &c. of St Pauls.

Very Slow

O! Ab - sa - lom, my Son, my Son, O! Ab - sa -
Would God, I had dy'd for thee my Son, Would God I had
O! Ab - sa - lom, my Son, my Son, O! Ab - sa -

lom, my Son, my Son.

dy'd for thee my Son.

lom, my Son, my Son.

A CATCH, A 3 VOC. by D.^r Greene.

Allegro.

Prithee foolish Boy give o'er, Cease thy Bosom to torment,

Leave the filly gaudy Train, and believe me when I say,

Leaveth their beauteous Face, and Eyes, Charmst too lovely to behold,

Prithee sigh and whine, no more, come with me and taste content, Love's a

All the Joys they give are vain, Leavethem then, and come away, Love's a

Let us seek to Crown our Joys, where the best Champain is fold, Love's a

1
Foe of thine, and mine, Let us drown the God in Wine.

2
Foe of thine, and mine, Let us drown the God in Wine.

3
Foe of thine, and mine, Let us drown the God in Wine.

A CATCH, A 3 VOC. by M.^r H. Purcell.

1
Say good Master *Bacchus* a stride on your Butt, since our

2
Which of all the brisk Wines in your Empire that grow, will

3
Re-solve us Grave Sir, and soon send it over, lest we

1
Champains all gone, and our *Claret's* run out,

2
serve to de-light your poor drunkards below.

3
die, lest we die of the Sin of be'ng Sober.

A CATCH, A 3 VOC. by M.^r H. Purcell.

1
Sum up all the delights, Sum up all, all. Sum up all the de-lights,

2
for Honour, or Wealth, or Beauty

3
none like Wine, none like Wine, and true friendship

1
the World does produce, the darling allurements, now chiefly in use, you'll

2
may waste, those Joys often fade, - - but rarely do last, they're so

are lasting and sure, from Jealousy free, and from Envy se-cure, then

1
find when compar'd, there's none can contend, with the so-lid En-

2
hard to at-tain, and so ea-si-ly lost, that the pleasure ne'er

3
fill up the Glasses un-till they run o'er, a Friend and good

1
Joyments of Bottle and Friend.

2
answer the Trouble and Cost.

3
Wine, are the Charms we adore.

A CATCH, A 3 VOC. by D.^r Greene.

Grave
1
So peaceful rests without a Stone, a Name, what once had

2
How lov'd, how honour'd once avails, thee not, To whom re-

3
An heap of Dust alone remains to thee, 'Tis all thou

1
Beauty, Titles, Wealth and Fame.

2
lated, or by whom be-got.

3
art and all the proud shall be.

A CATCH, A 3 VOC. by D.^r Cæsar.

To our Mu-ſi-cal Club here's long Life, and proſperity, may it Flow

May Concord, and Har-mo-ny always a-bound, and Divi

May the Catch, and the Glaſs go about, and about, and another, and a

riſh, with us, and, ſo on, to Poſ-terity.

fions here only in our Muſick be found.

no-ther, and ano-ther ſuc-ceed to the Bottle that's out.

A CATCH, A 4 VOC. by M.^r H. Purcell

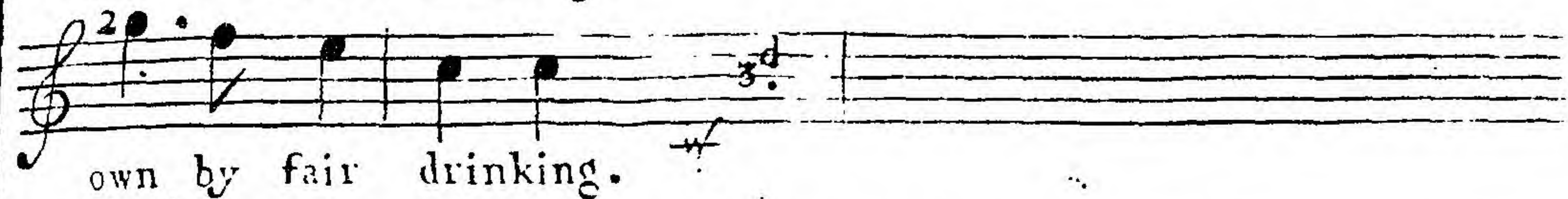
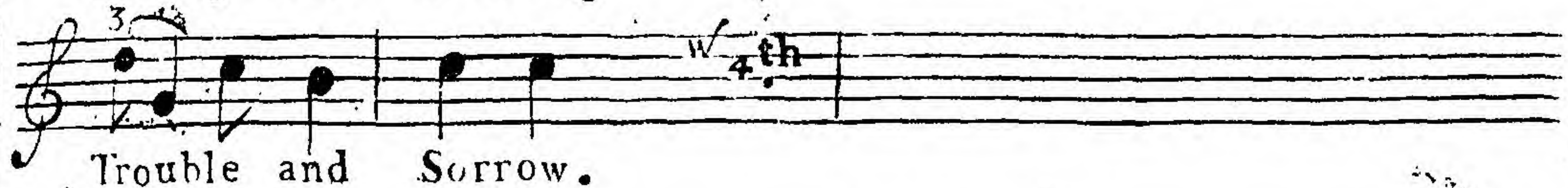
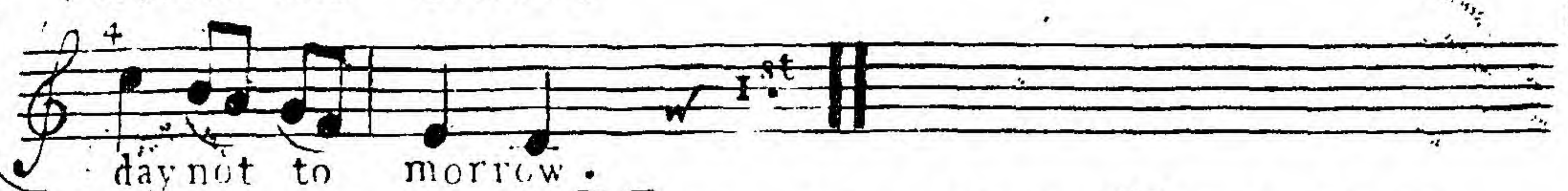
The Macedon Youth left behind him this Truth, that nothing was

he drank, and he fought, and he got what he fought, and the World was

he waſh'd his great Soul in a plentiful Bowl, he caſt away

his mind did not run of what was to be done, for he thought of

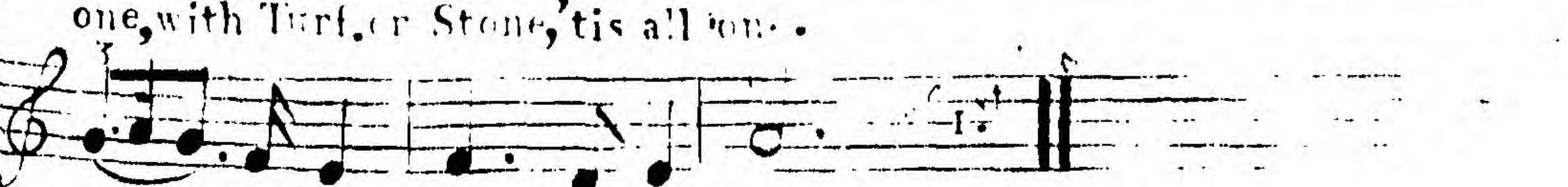
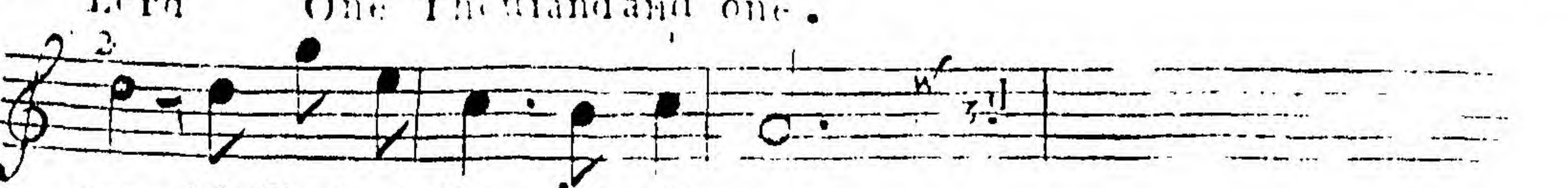
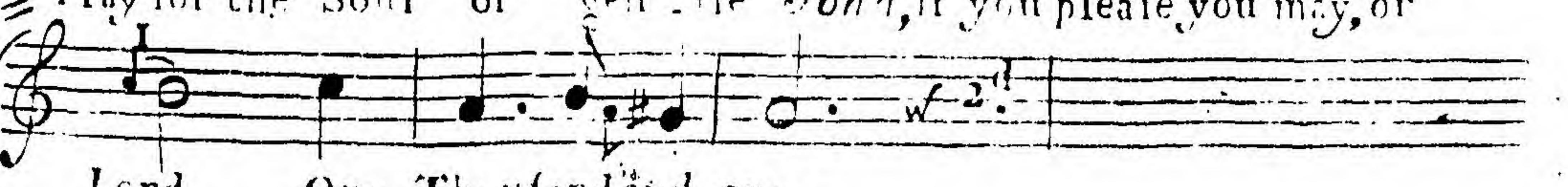
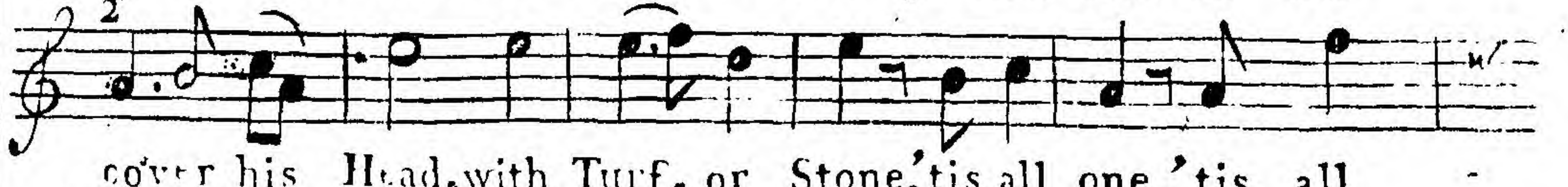
I

2^d3^d4th

A CATCH, A 3 VOC. AN OLD EPITAPH.

by M.^r H. Purcell.

I



A CATCH, A 3 VOC.

by M.^r Lock.

Up, and down this World goes down,
down, this World goes up, and
down. up, and down the World goes

A CATCH, A 3 VOC

The Words by M.^r Otway.Set by M.^r H. Purcell

Wou'd you know how we meet o'er our Jol-ly full Bowls, as we
The sweet melts the sharp, the kind foorths the strong, and
We drink, laugh, and grati fy ev'-ry de-fire, Love
mingle our Li-quors, we mingle our Souls,
nothing but friendship grows all the night long,
on-ly re-mains our un-quenchable Fire.

35.

The LONDON CONSTABLE, A CATCH A 3 VOC

by M.^r H. Purcell.

1
Who comes there, stand, who comes there, stand, and come before,

2
whence come you Sir, and whither do you go, you may be Sir a

3
To tell you the truth Sir, I am an honest Tory, but there's a Crownto

1
Constable, we'll know what you are, what makes you out so late says the Midnight

2
Jesuit, for ought I know, you may as well Sir, take me for a Ma

3
drink and there's an end of the story, Good morrow Sir, a civil Man is at ways

1
Magestrate, with a Noddle full of Ale in a wooden Chair of State.

2
homitan, he speaks Latin, secure him, he's a dangerous Man,

3
welcome, Go Barnaby Rounce, light the Gentleman Home.

36 ON A PURITAN DRUNK.
A CATCH, A 3 VOC. with a CHORUS for 3 VOICES

Grave For.

Pia.

by D.^r Hayes.

What Aaron drunk! 'tis a prophane mistake, sad
Ay sure he reels! Poor Man. he
Poor Man, poor Man! But see he


Times! sad Times! Devotion Drunkenness to make! sad
reads all day, he studies hard and scarce can see his way, he studies
spews, what matter, what mat — ter's that to thee? But see he

Times! Devotion Drunkenness to make!
hard, and scarce can see his way.
spews, 'tis but a plentiful delivery.

Thus far Catch,
and to be re-
peated as follows:
and then follows
the Chorus.

CHORUS


Vivace




Thus for each Crime, the Friends will find Excuse, but Woe to




Thus for each Crime, the Friends will find Excuse,




Thus for each Crime, the Friends will find Excuse, but




him, but Woe to him, but Woe to him whom they're dispos'd ta-




but Woe to him, but Woe to him, Woe to him whom they're dispos'd ta-




Woe, Woe to him, but Woe to him whom they're dispos'd ta-



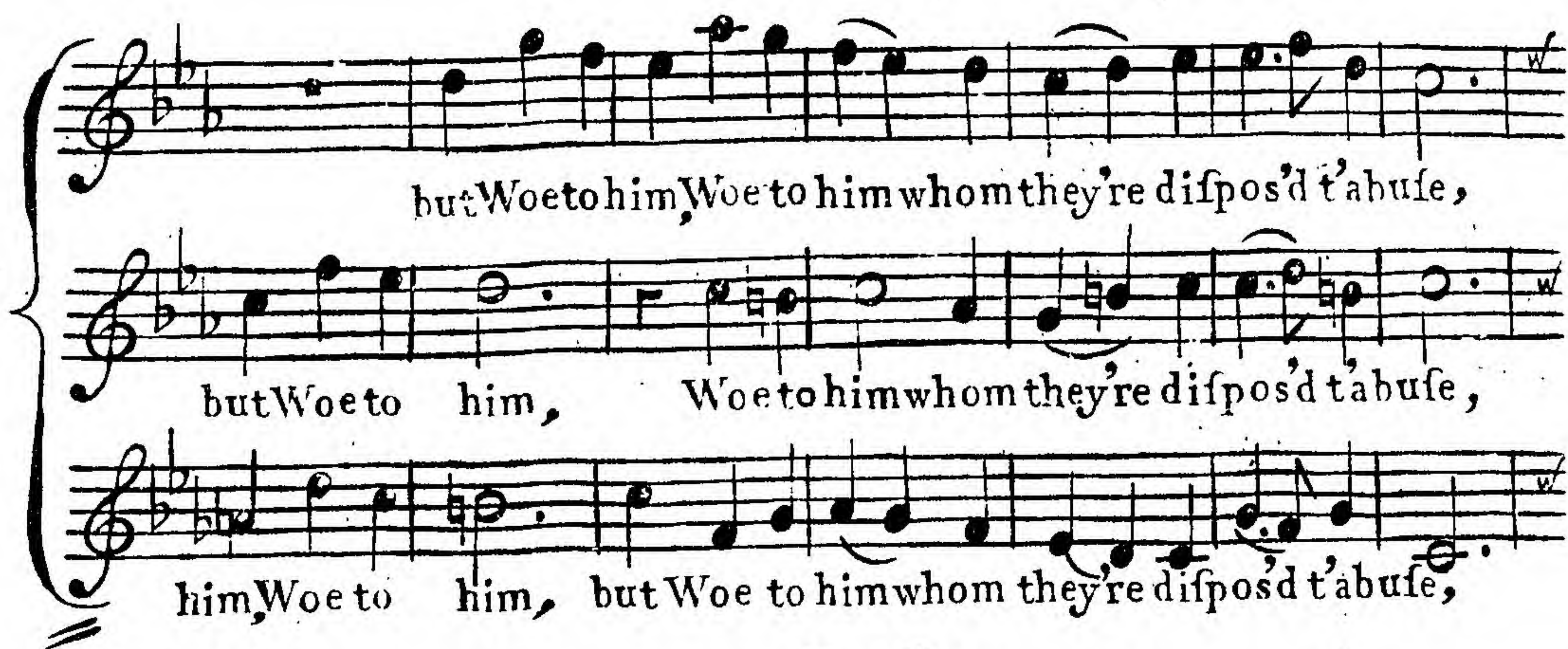
buse. Thus for each Crime, the Friends will find Excuse,



buse. Thus for each Crime, the Friends will find Excuse,



buse. Thus for each Crime, the Friends will find Excuse, but Woe to

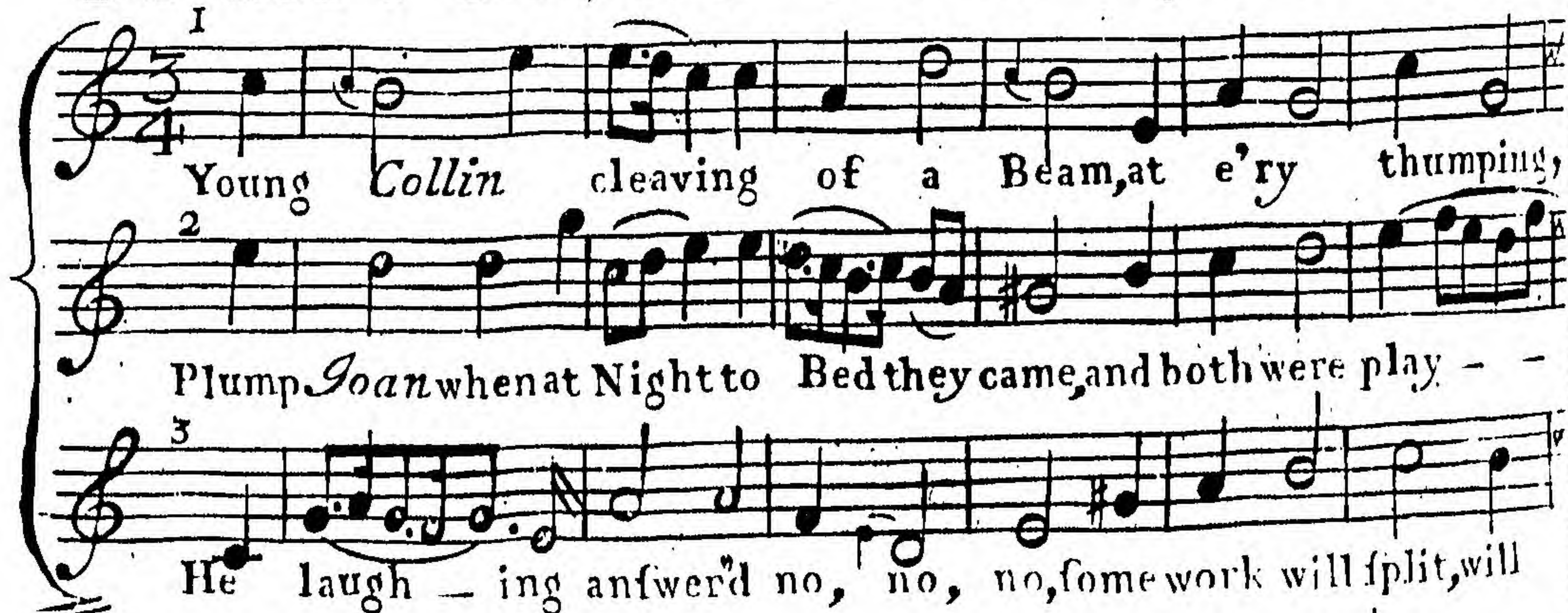


but Woe to him, Woe to him whom they're dispos'd t'abuse,
 but Woe to him, Woe to him whom they're dispos'd t'abuse,
 him, Woe to him, but Woe to him whom they're dispos'd t'abuse,



Pia. For. but Woe to him whom they're dispos'd t'abuse.
 Pia. For. Woe to him whom they're dispos'd t'abuse.
 Pia. For. but Woe to him whom they're dispos'd t'abuse.

A CATCH, A 3 VOC. by M.^r H. Purcell.



¹ Young Collin cleaving of a Beam, at e'ry thumping,
² Plump Goan when at Night to Bed they came, and both were play - -
³ He laugh - ing answer'd no, no, no, some work will split, will

1
thumping, Blow cry'd Hem! and told his wife, and told his wife, and

2
ing at the same, cry'd Hem! Hem!

3
split with half a Blow: beside, now I bore, now I bore,

1
told his wife who the cause - - would know, that Hem, made the

2
Hem! prithee, prithee, prithee *Collin* do, if ever thou

3
now I bore, now, now, now I bore, I Hem, when I

1
Wedge much farther go.

2
lov'st me Dear, Hem now.

3
cleave, but now I bore.

A CATCH A 3 VOC.

by D^r Hayes.

Vivace.

1 Here waiter, Here waiter, Here waiter bring a Bottle, to

2 We'll call him a fad Dog, who dares sneak

3 Or rather break his Head, break his Head, who re-fuses

1 and to Pay, Here waiter bring a Bottle, bring a Bottle, a

2 a-way, we'll call him a fad Dog, who dares sneak, dares

3 to stay; or rather break his Head, break his

1 Bottle, bring a Bottle, a Bottle and to Pay. 2^d

2 sneak, dares sneak, dares sneak a-way. 3^d

3 Head, break his Head who re-fuses to stay. 1st

A CATCH

41.

on ORPHEUS, by Antipater a 4 VOC. by D.^r Hayes.

Grave

No longer Orpheus shall thy Sacred strains, lead
 No longer sooth the boist'rous wind
 For thou art gone, for thou, for thou art gone, the Muses mourn'd
 Ye Mortals id - - ly for your Sons ye
 Stones, and Trees, and Beasts along the Plains; lead Stones, and Trees, and
 to Sleep, or still the Billows of the raging
 - - - thy fall in so - - lemn strains, thy
 moan if thus a Goddess could not
 Beasts along the Plains. 2^d
 Deep, the raging Deep. 3^d
 * Mother - - - most of all. 4th
 save her own. 1st *The Muse Calliope

A CATCH, on ANACREON by Antipater a 3 VOC. by Dr. Hayes.

Andante Larghetto.

This Tomb be thine *Anacreon* all a-round let I-vy wreath,
And from its Earth, enrich'd with such, with such a Prize, let
So shall thine Ashes yet a pleasure know, - - - - - fo

all a-round let Ivy wreath, let Flow'rets deck the
Wells of Milk, and streams of Wine arise, Wells of Milk, and
shall thine Ashes yet a pleasure know, if any pleasure reach the

Ground, let Flow'rets deck - - - the Ground. 2^d
streams of Wine a-rise, of Wine a-rise. 3^d
Shades, - - - the Shades be-low. 1st

